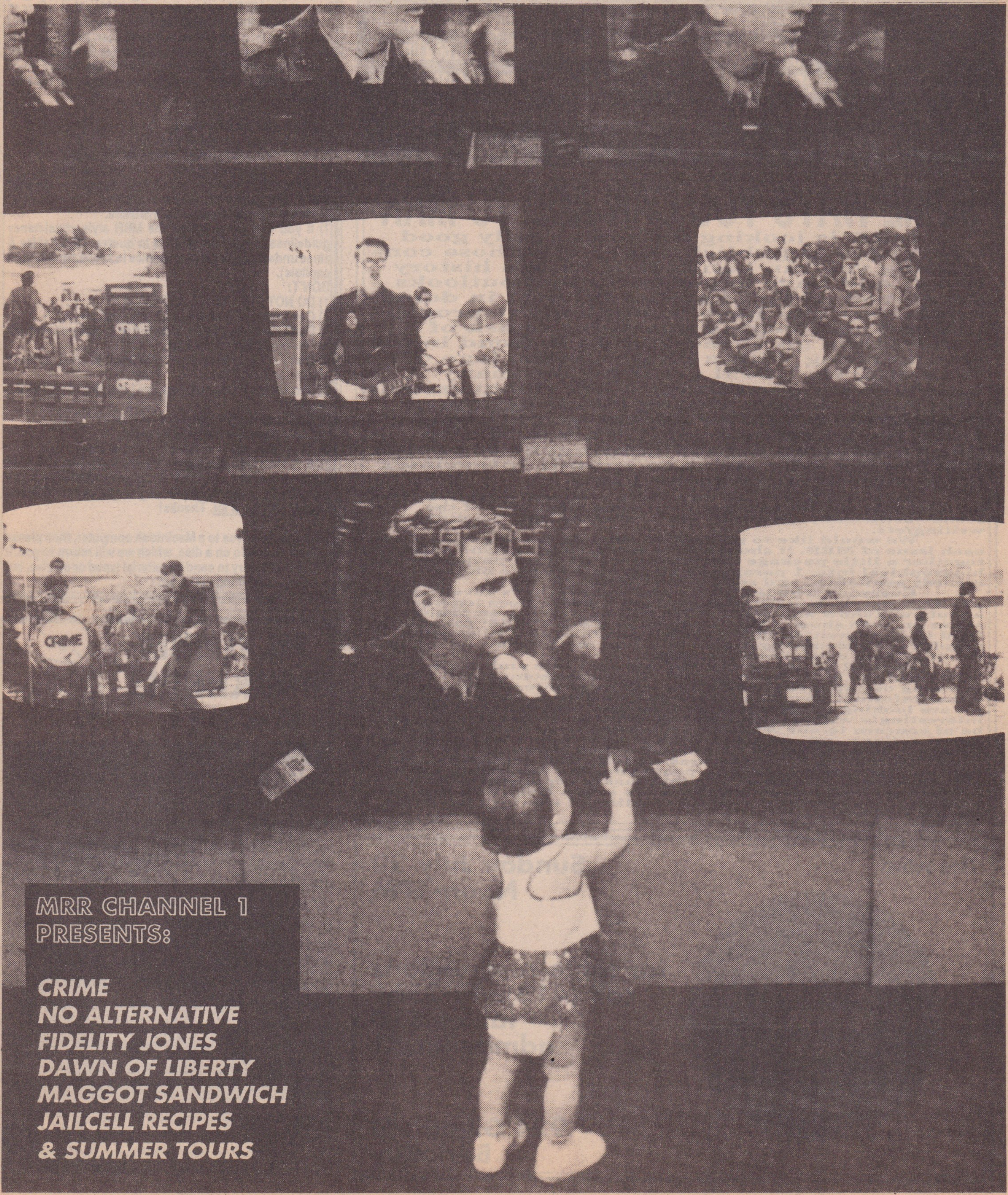
MAXIMUMROCKNROLL

JUNE 1989 $2.00 NUMBER 73



MRR CHANNEL 1
PRESENTS:

CRIME
NO ALTERNATIVE
FIDELITY JONES
DAWN OF LIBERTY
MAGGOT SANDWICH
JAILCELL RECIPES
& SUMMER TOURS

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

IMPORTANT ADVERTISER INFORMATION

SORRY!!!!! Because of the huge demand for ads in MRR (we are now fully one issue behind) we will no longer be offering full page ads beginning with issue #75. There will be a limit of 1/2 page per label, and we recommend that people call or write to reserve ad space at least a month in advance. Hopefully, these changes will eliminate this backlog and everybody's ads will find placement every issue. Thanks!!!

SOME WAYS YOU CAN ADD TO MRR

MRR is looking for some really good interviews to publish, especially those concerning veteran bands that have a history to tell and have experiences and outlooks developed. If you have an interest in doing interviews and have some thought-provoking and challenging questions to ask of bands, then go ahead and do it. Send in the results along with a photo, lyrics, logo of the band, and we'll get it in. Too many interviewers are afraid to ask the questions that need asking, letting bands get away with hypocritical or deceptive positions. Let's see some intensity! We would also like to develop a good contingent of people worldwide who want to submit interviews on a somewhat ongoing basis.

We'd also like to see interviews with individuals, be they band members or be they active in some other area of the scene--artistically, poltically, or in publishing/promoting/writing/etc.

We would like to present an ongoing catalog of bands in each issue of MRR. It shouldn't be too hard for a band to put together a little package that includes 1 photo, 1 paragraph of biographical info, 1 paragraph on ideals, and info on tapes/records available., and send it in to MRR. Go for it!

Everyone who is airing a radio show that's covering the punk/garage underground should get a small piece together about your show and station. We will be running an ongoing series on such shows, running them in a 2 1/2" x 10" format. So send in some written info (typed if possible) as well as some graphics to accompany it (can be flyers on the show or collages you make up, or station logo, etc).

We will be constantly looking for items and stories to include in the MRR News section. If you see some small blurb in a mag or paper that you think will be of interest because it's either informative or too insane to be believed, send it in. And, we are looking for on-the-spot reporters who can send in interestingly written news stories about activities that would be of concern to our readers. Demonstrations, riots, evictions, direct actions...we want to let the public know it's happening, because the mass media often avoids such coverage. We also neeed behind-the-news features, articles that can shed some light on the background info people need to accurately interpret the news--historical info that makes some otherwise confusing bit of current affairs make sense. Help turn this section of the mag into a vital reflection of what we see happening and why!!!

The next GILMAN RECORD SWAP

Sunday July 30
Noon-4PM

for table reservations call (415)648-3561
tables $10
admission $1

924 Gilman St
Berkeley

If you can read, type this???

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.
8) Don't use hyphens (-) at the end of a line.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

MAXIMUM ROCKNROLL RADIO

CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCFS Sioux Falls, SD 100.1FM Mon 4PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WBGU Bowling Green, OH 88.1FM Mon 1AM
WKSR Kent, OH 730AM Thurs 10PM
WQAX Bloomington, IN 100.3FM Mon 9PM
WRAG Gainesville, FL 88.3FM Weds 8:30PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Rouen St Jacques, France 90.6FM Tues 9PM

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Issues # 0, 17, 20, 21, 23-26, 30, 32, 34-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-73 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible.

COVER: John 'Joz' Yates

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
SOULSIDE-EP
MISERY-EP
V/A-Colorado Krew II-EP
SORE THROAT-Corpse-LP
NO USE FOR A NAME-EP
DEZERTER-LP
BULLET LA VOLTA-LP
DROWNING ROSES-LP
MECCA NORMAL-LP
NAKED RAYGUN-LP
SHUDDER TO THINK-LP
HALF LIFE-LP
GENERIC-EP
STEELPOLE BATHTUB-LP

TIM YOHANNAN
ACID-Shock Troops-LP/CMX-Raivo-EP
DEZERTER-Ziemia Jest Plaska-LP
HALF LIFE-LP/SIC/FVK-split flexi
IMPULSE MANSLAUGHTER-LP
MDC-Elvis In The Rheinland-LP
MISERY-EP/MECCA NORMAL-LP
NO USE FOR A NAME-EP
OHLO SECO-Fome Nuclear-EP
SOULSIDE-EP/REASON TO BELIEVE-EP
VISUAL DISCRIMINATION-LP/
V/A-We've Got Your Shorts-EP
V/A-Screaming For A Better Future-LP
V/A-Hang The Sucker Vol 2-LP
V/A-Hardcore Showcase-LP
V/A-Colorado Krew II-EP

CHRIS DODGE
NO USE FOR A NAME-EP
NASAL SEX-LP
SORE THROAT-..Corpse Of Sid-LP
DISAPPOINTMENTS-EP
MISERY-Born, Fed, Slaughtered-EP
VISUAL DISCRIMINATION-LP
PHC-Vigilante-EP
JAMES BROWN-all(Happy B-day!)
REASON TO BELIEVE-EP
A.C.-88 song EP
MDC-Elvis....live LP
RAMONES-Early Demos-EP
EYEBALL-EP
V/A-Kids Will Have Their Donuts-EP
OHLO SECO-EP

GLASER BROS
SOULSIDE-EP
NO FOR AN ANSWER-LP
INFEST-LP
MDC-Elvis....-LP
HAPPY FLOWERS-EP
EXCEL-12"
STEELPOLE BATHTUB-LP
SORE THROAT-LP
No Answers-zine
UNDEAD-LP
DREAD-TP
BATTALION OF SAINTS-EP
POISON IDEA-12"GENERIC-EP
BROTHERHOOD-EP

MIKE LA VELLA
NAKED RAYGUN-Treason-12"
SWALLOW-LP
WALKABOUTS-LP
SOULSIDE-EP
V/A-State Of The Union-LP
DIE KREUZEN-Gone Away-EP
FLAMING LIPS-Telepathic Surgery-LP
SCREAMING TREES-Buzz Factory-LP
DINOSAUR JR-12"
JACK ENDINO-Angle...-TP
M.D. CAMERON-TP
SURGERY-45
EYEBALL-Prosthetic Head-EP
OPERATION IVY-Energy-LP
CRO-MAGS-Best Wishes-LP

CHUCK SHERRILL
DEZERTER-LP
GENERIC-Torched-EP
KUD IDIJOTI-Hocemo-EP
HALF LIFE-Never Give In-LP
COUCH FLAMBEAU-Ghostride-LP
V/A-Young Til I Die-LP
NASAL SEX-Golly-LP
STEELPOLE BATHTUB-Butterfly-LP
SOULSIDE-EP
MECCA NORMAL-LP
SORE THROAT-Corpse Of Sid-LP
MISERY-Born Fed Slaughtered-EP
DROWNING ROSES-Things Are Not...-LP
NO USE FOR A NAME-EP
LIFE BUT HOW TO LIVE IT-LP

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine
"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam
"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

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VISUAL DISCRIMINATION

"Step Back and Listen" 17 song LP. $8.00

NEMESIS RECORDS

Justice shall be served

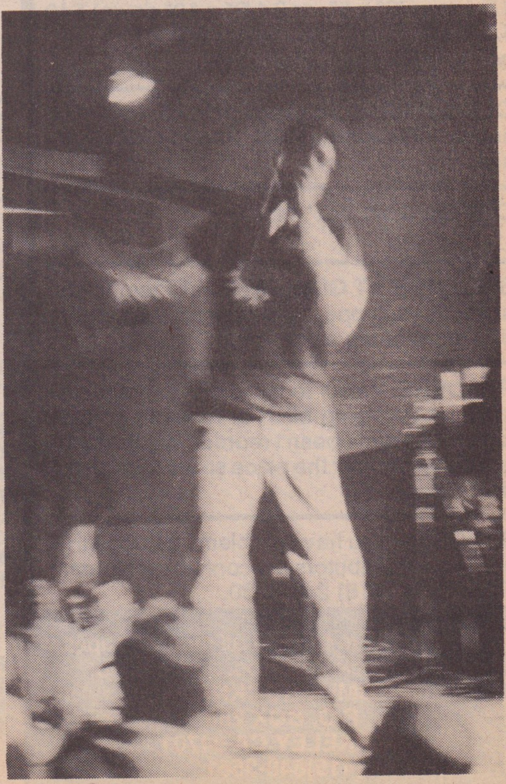
Wholesalers contact:
Kane Productions
1147 E. Broadway Suite 436
Glendale CA 91205

Contact Visual Discrimination
VD Army
POB 2697
Cypress CA 90630

Contact Reason to Believe
1672 Oakhorne Dr.
Harbor City, CA 90710

Reason to Believe 7 inch $3.00

Limited edition yellow vinyl.



Letters

Chris,

Hello, I'm Richie. I'm writing in regards to your many different little cheap shots on all the straight edge bands. Seems to me like you can't even mention a straight edge band without using the word "ridiculous" or something equally as intelligent. Your Walk Proud review, and your reference to S.E. bands in your Melvins interview are good examples of your close-mindedness. All of you ultra-lefty political punks are the same. You all preach unity, and open-mindedness, yet you slag off everyone who is not just like you. Time for you to grow up, perhaps. How come you never mention the good aspects of straight edge: such as anti racism, anti-violence, etc. And don't tell me that anti-drug use is negative - that's bullshit! Anti-drug use is positive and not negative like you lefties claim. Maybe you ought to think about what you say about things that you know nothing about. Anyway, a reply would be appreciated. Thanx,
Richie Maida/ 21580 SW Stafford Road/ Tualatin, OR 97062

Howdy Richie-

Okay, my friend, let us take a gander at your letter, shall we? In one sentence you mention my "close mindedness." For you to make such an assumption, I am, in return, assuming that you consider yourself to be an example of one who is "open minded." If so, I find it awfully hard to believe you are so open minded when in the very next sentence you come ot the brilliant generalization, "All of you ultra-lefty political punks are all the same." Jumping to an extreme conclusion aren't we, my friend? You're awfully quick to slap a label on and judge people you know nothing about. Doesn't that kinda go against some of the SE ideology? Just on a personal note, Mr. Open-mindedness, I'm not even close to being an "ultra-leftie" and I'm about as political as Ernest Borgnine. How about your use of "you lefties" within such a harsh context? Doesn't some of the SE ideology revolve around accepting people for who they are and respecting other peoples' beliefs and lifestyles, different or not? Then why are you taking "little cheap shots" at "lefties"? So us "lefties" believe anti-drug use is negative? Interesting. Well my friend of numerous erroneous generalizations, it just so happens that I don't use drugs, I rarely drink, I never smoke, and if that ain't "positive" enough, I'm involved in a monogamous relationship. But anyhow, when was it that I said anti-drug use was negative? Hmmm? Then again, I'm only speaking for myself. I guess you're refering to all of those other millions of "lefties" out there who <u>all</u> surely must uniformly believe that anti-drug use is negative. Maybe you should take a second look at the line from you letter which reads, "You all preach unity, and open-mindedness, yet you slag off everyone who is not just like you," and see who it <u>really</u> applies to most! One last thing, as for my "cheap shot" in the MELVINS interview, the reason I said that we talked about "lousy straight edge bands" is because we did!!! We didn't talk about the good ones, we happened to talk about the lousy ones. And if you don't think there are any lousy SE bands, I think it's time you woke up to smell espresso. I respect your right to express your opinion, Richie, and I expect the same in return. Your best buddy for life, Chris Dodge

Dear MRR,

This letter is in regard to the skinhead problem. I know...skinheads are pissed off with people saying they're racists and nazis. I'm sorry skinz, but I have yet to meet a skinhead who is not! Every fuckin' skin I have met is a goddam contradiction. I asked a skin outside a bar, "Are most skins around here racists?". She quickly came back with, "I'm not racist, I'm just a White Pride Skin." Now what the fuck is that supposed to mean?! I asked another skin a similar question, his response was, "We don't hate blacks, we just hate niggers!." I get a similar response every time I talk to one.

I think that many skins adopt "skinheadism" because they want power and control over others. When they find that they lack the intelligence to suceed as an individual, they turn to a cultish, propaganda-based social group, that being skinheads.

I do apologize to any individualist, nonracist skins that may be out there. To all others, stop snorting propaganda and start making you own decisions. Peace and Solidarity,
Vulgar/ Canada

Dear MRR Readers,

It's 3AM and I'm here flipping through MRR #70. I've just finished reading Lawrence Livermore's column, and I'm left here with some thoughts on "counterculture" (not "subculture"). OK. I don't know if I have interpreted Lawrence's definition of counterculture right, but to me, what has always attracted me towards punk was that it was a space for a "different" type of person to seek refuge in (and also to grow in) from the bullshit world this person was raised in (none of my friends seem to appreciate this perspective on punk--thank dog Lawrence might!!!). And that's what punk's originally about.

Why do I say originally? Because the punk scene is just not like that anymore. To borrow from the Dead Kennedys, the current punk scene is "a close-minded self-centered social club". Maybe it's because of my attraction towards the first wave of punk that I still get off on oldies like T.S.O.L., The Germs,or DI, and take interest in a couple (I'm not saying all) death-rock bands who are not afraid to play, dress, think, or act the way they want to (or, you could say, they do not subscribe to rock'n'roll conformity). Well, I'm tired now, so I think I'll go to bed. I don't know if I made any sense, but I tried.
Igor Paratte/ 1st Communion Zine/ Box 298/ Acadia University/ Wolfville, Nova Scotia Canada BOP-IXO

P.S.Does anybody know what happened to the BLOODSUCKERS FROM OUTER SPACE, a New York band? I never hear about them anymore. Is their demo tape available?

P.P.S.Would anybody happen to know the address of the guy who puts out a zine called SHOCK APATHY?

To MRR and Lawrence Livermore,

I'm writing concerning Lawrence's column in issue #70 where he denounces 7 Seconds for "selling out" (and other shit like that). Yes, 7 Seconds did play hard, rough edged hardcore when they "didn't know how to play their instruments" (your words). But now they do so leave them alone. Fuck you if you can't deal with change. Yes of course they've changed in the past ten years, haven't you?! A band can only take so many years of playing youth-oriented hardcore when they, themselves, are not young anymore. Maybe you should grow up also. You can only take so many years of getting kicked in the head by stagedivers and watching people get hurt in the "pit". For what? Unity? I recently saw 7 Seconds in Providence, RI and it was a great show. They had the whole crowd smiling and no one was being hurt. By the end of the show 95% of the crowd were on stage with their arms around each other singing Walk Together Rock Together. It was the first form of unity I've seen in the so called scene in years. A better kind of unity than "united skins" beating the shit out of people, or united anarchists screaming destroy! in the name of unity?

People change over periods of time and so do bands. Whether it's Aerosmith or 7 Seconds. That doesn't mean you have to like it. But you should learn to accept it.

Also I don't think a band usually decides cover charge at a show. The band has an amount of money they need to survive on tour. The other percentage of the cover charge goes to the club and the promoter. This added to what the band needs usually is what raises high cover charges. May you should do an article on money hungry promoters and shitty club owners, instead of the band. Matt Paddock, North Kingstown, RI.

P.S. The Providence show was $5 for 3 bands, not bad.

Dear Matt,

Part of what you say is valid and part is bullshit. Bands can, do, and should change; my own band has changed greatly over the years, too, and I expect not everyone will approve of what we do, either. But I was talking not so much of musical change (though I personally do prefer the early 7 Seconds sound, amateurish musicanship and shitty production notwithstanding, to the polished but often sappy pop ditties they're producing today) as I was of business practices and being responsible for your own shit. You say that a band doesn't decide the cover charge at a show, but that's not completely true. There's nothing stopping a band from asking ahead of time what the door charge is going to be, and if necessary having it written into their contract what it's going to be. For a band of 7 Seconds' stature, that should be no problem. Another illustration: around the same time as the overpriced Sacramento disco fiasco that I wrote about in my column, 7 Seconds was offered a chance to play at Gilman Street. They would have been well paid, had a good, all-ages crowd, and the door price would have been five or six bucks. No, they couldn't do it, says their manager, it would cost us a thousand bucks to haul all their special sound equipment. Dude, most of the greatest bands of our time have played on the Gilman stage with Gilman equipment and sounded great. Too bad it's not good enough for 7 Seconds, though.

Anyway, my main point was not whether 7 Seconds was "selling out," which is kind of a meaningless concept to me anyway, but to say that if they'd been more responsible about conducting their business back in their early days, they wouldn't have gotten so ripped off and disillusioned that they'd now go to the opposite extreme and hand over their careers to a mainstream, music-biz-as-usual type.
Lawrence

MRR,

Great "Sexuality" issue! I especially enjoyed Jennifer Blowdryer's article on Annie

Sprinkle. For someone who had such a negative experience in the Porn world, she treated Ms. Sprinkle with respect and wrote a very interesting piece. The article "Don't Be Gay" forced me to re-think my own sexuality, but the only conclusion I came to was that I'm too straight to be helped!

I look forward to getting MRR every month in the mail, it's definitely the best $15.00 investment I made to subscribe. It's more informative than any of the news magazines available. I especially enjoy the Letters section and "Talkin' Shit With Jane", and Ace Backwords' "Twisted Image". Big Fun!

Also a big thank you to Flush Productions, Thrasher's Digest, Black and Blue Records, and the insane Sockeye guys for the speedy delivery of the stuff I ordered. I haven't ordered much through the mail in the past because I've been ripped off so many times. These people helped restore my faith in mail-order music (especially Flush...I will DEFINITELY order more of their EXCELLENT Comp. tapes!). Now if Touch and Go would just send me the Butthole Surfers tape I ordered last month, I'll be confident to buy some more via the postal service.

I hope you'll print this letter, because I'm desperately trying to find some people to play music with. I can play bass and guitar pretty well, but since I lost all my equipment to a fucking music store, I just call myself a singer. I love groups like Joy Division, Ministry and all punk rock. I'm also a bit obsessed with the film "Blue Velvet" and hope to someday write songs like "Anything That Moves", "Here's to Ben", "A Love-Letter from Frank Booth" and "His Disease" (all vague references to that immortal film). So, I'm going to be at this address for a couple more months. If you need a singer/ writer etc., write to me. I'd love to play music full time (It's either that or college).

J. Arthur Casey/ Rt. 2 Box 149-1A/ Prague OK 74864

Dear Maximumrocknroll:

I would like to comment on the Lawrence Livermore column appearing in issue #70. While I do not disagree with the author's basic thesis, that there is fundamental need to develop a movement in opposition to the popular culture of this nation, I do resent his use and characterization of SF's Tenderloin neighborhood as mere "subculture."

The author's dismissal of the Tenderloin as a seedy and decrepit reflection of this society's larger social and class relations may be quite correct as a broad generalization; however, such a dismissal, without more, does a disservice to those forces in the Tenderloin currently working and organizing for change. Emphasizing, for simple illustrative purposes, the drug abuse and prostitution of the neighborhood only serves to overlook the efforts of such organizations as the Homeless-Welfare Taskforce of the North of Market Planning Coalition, the Coalition on Homeless, the U.N. Plaza Aids-Arc Vigil, the Income Rights Project, the Homeless Advocacy Project (legal assistance), San Francisco Support Services, the Law Offices of John Hardesty, the Tenderloin Housing Project and the Tenderloin Housing Eviction Defense Unit, the Bay Area Women's Resource Center, the Central City Hospitality House, the Tenderloin Self-Help Center, the St. Anthony Foundation, the Larken Street Youth Center, the General Assistance Advocacy Project, and many others. Although change in the Tenderloin has been neither easy nor quick, there is certainly a continuing effort toward such an end—something which the column completely ignores.

If the author of the column is looking for the seeds of what he characterizes as a "counterculture," he should perhaps look at the efforts of the Tenderloin's Homeless-Welfare Taskforce. Organized in the Spring of 1988 as a legacy of the then defunct San Francisco Homeless Union, the group has been an exhilarating example of the collective empowerment of an alienated and seemingly powerless segment of society against the larger forces and institutions of this city. Through the Taskforce's meetings, negotiations and demonstrations, the homeless have successfully wrested from the city government significant improvements in its programs and policies for the poor. More importantly, however, the Taskforce has created a vehicle for the homeless to question and critique the institutions of this society, and their places vithin them.

This critical thinking, which I believe is essential to the formation of a so-called counterculture, is fostered among the Tenderloin's homeless by the Taskforce's newsletter, "The Homeless Link." Like "Maximumrocknroll," the Link is a medium for self-expression and collective identification; in other words, the homeless, like punks, are free to write what they feel and experience, and through those expressions see their common problems and needs. Identifying the "missing and distorted values," as the author of the column puts it, is the first step in opposing them. Of course, no mention of this element in the Tenderloin's "subculture" is ever made.

But the Homeless Task Force is merely one example of the many organizations in the Tenderloin whose values do not reflect those of the "larger culture." As a resident of the neighborhood and a student advocate of the General Assistance Advocacy Project, I was particularly galled by the column's implicit denigration of our project's efforts. The General Assistance Advocacy Project, or GAAP, is a poverty law clinic established, staffed and led entirely by student volunteers of the University of California, Hastings College of the Law. It is the only poverty law clinic run completely by law students independently of their school. It is not supervised by the school administration, and it does not receive any funds from it.

Located in the center of the Tenderloin, GAAP assists the homeless and indigent in obtaining and maintaining county welfare (General Assistance, as it is called in San Francisco) and food stamp benefits. GAAP is also actively involved in challenging the structure and administration of the General Assistance and food stamp programs themselves. Hovever, we understand that welfare advocacy alone is not the solution; it is only an intermediary step in the empowerment of the homeless and indigent. Welfare advocacy is necessary because radical rhetoric, without more, will not satisfy a homeless person's immediate food and shelter needs. It is difficult for a homeless person to grasp such guiding principles as "truth and freedom and love" when she has no food in her belly and no shelter above her head. But, by seeking to assist the homeless and indigent in maintaining a minimal standard of living, GAAP seeks to give the poor an opportunity to become empowered, and, having done so, develop values in opposition to those of the prevailing culture.

Similarly, by having law students work in the Tenderloin, we give many of them their first glimpse of the poverty, suffering and inequality that exists in this society. The goal is to foster a cadre of socially-conscious lawyers who, while not revolutionary, will at least question the ideology taught to them in law school. It is important to show law students that society and the law is not as it is portrayed on television by "L.A. Law."

Thus, although the surface dynamics of the Tenderloin may appear to reflect those of larger society, like symptoms of a disease they often mask the presence of the antidote or cure. And it is this cure which we should be grappling with—whether you call the disease patriarchy, hierarchy or capitalism—rather than merely decrying the disease's simple symptoms. As Karl Marx once wrote, "The philosophers have only interpreted the world in different ways; the point is to change it." Sincerely yours,

Thomas Mitchell/ 100 McAllister St #1202/ San Francisco, CA 94102

Dear Thomas,

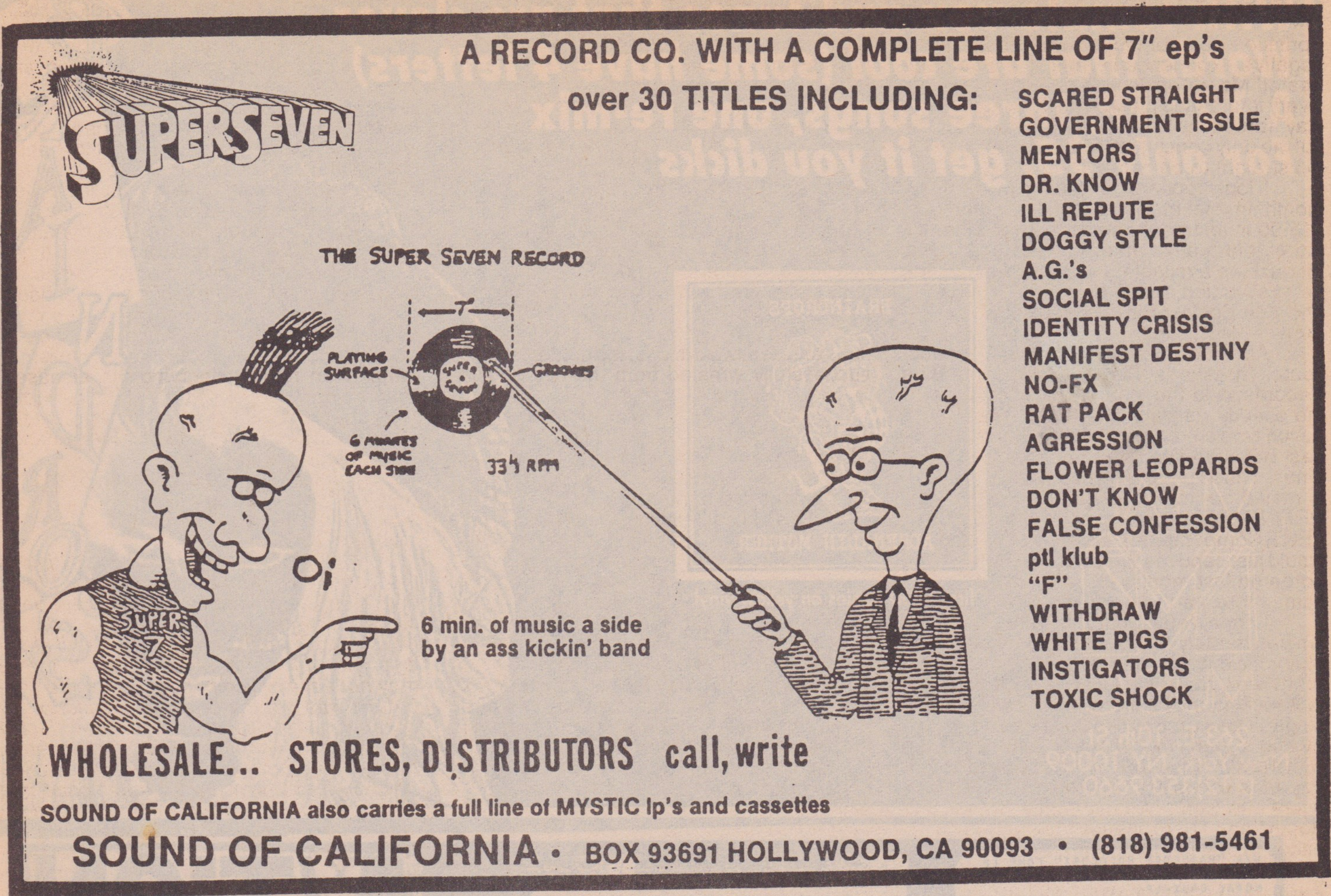
Although I haven't spent much time in the Tenderloin during recent years, I have heard that many positive changes have been going on there, and I'm glad you took the trouble to give us some greater detail about just how much has been happening. You may not have noticed, though, that the Tenderloin was not the principal subject of my column, but rather just a starting point for my discussion of subculture vs. counterculture. I could have chosen any number of other neighborhoods to make the same point, and perhaps it was insensitive of me to overlook what's been going on in the Tenderloin lately. However, despite these hopeful developments, I would suggest that the dominant features of the Tenderloin are still crime, drug addiction, street prostitution, and similar logical outgrowths of a political and economic systems that grinds up people just as it does the rest of the planet's natural resources. But thanks again for writing, and maybe you should consider doing a full article sometime giving a street-level view of the Tenderloin and what people are doing to change it.

Lawrence

Dear Max RnR,

My fellow Inside Joker Ace Backwards is the most conservative contributor to Max RnR. Just because he's a great artist he thinks he can pontificate from a position of ignorance. If the underground left were as macho authoritarian as pre-Gorbachev Russia, as macho as Ace wishes he were and pretends to be in his writings, we would give him rehabilitation therapy with a rubber hose. That's if we had no control over our hormones as he insists. In fact, many of us undergrounders try to practice free will. Yes we have been conditioned to act moronically in matters of power, sex, and violence, but this is conditioning, not biology, and can be eliminated in one lifetime. One could say that is what the underground is all about. Biology, on the other hand, can and should be beautiful. I-can't-help-myself right-wing statements by talented, respected undergrounders like Ace do a disservice to women and to the underground. Women must be allowed a more interesting place in the punk scene if it is to overcome the boringness that Ace himself often complains about. Sorry, Ace. With Deepest Respect,

Elliot Cantsin, 1961 Cedar St., N Merrick, NY 11566



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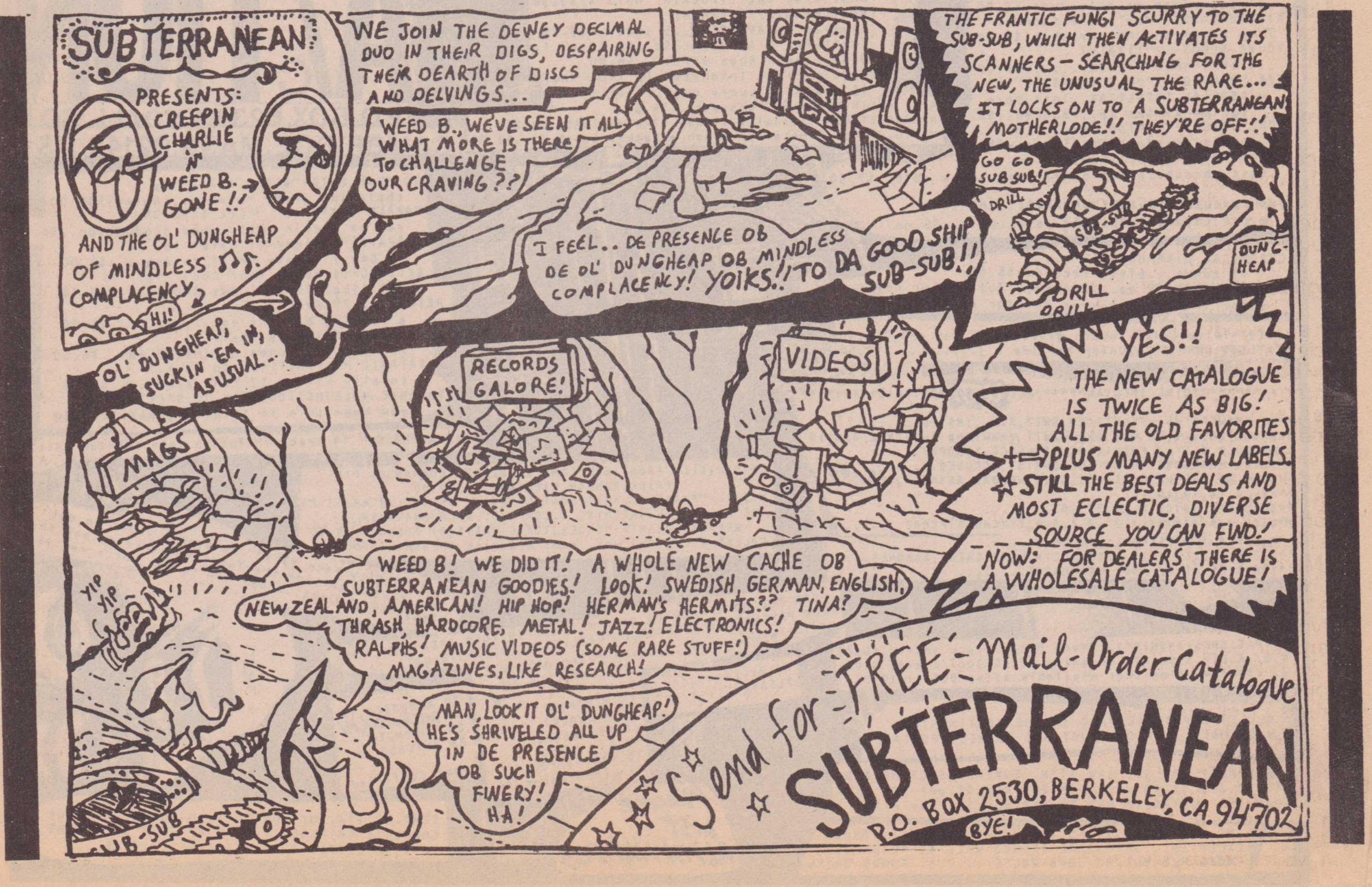

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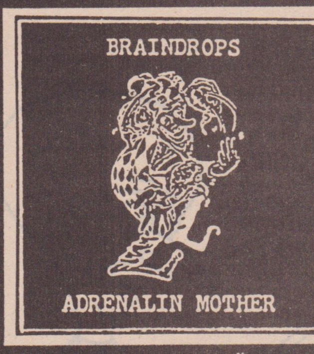

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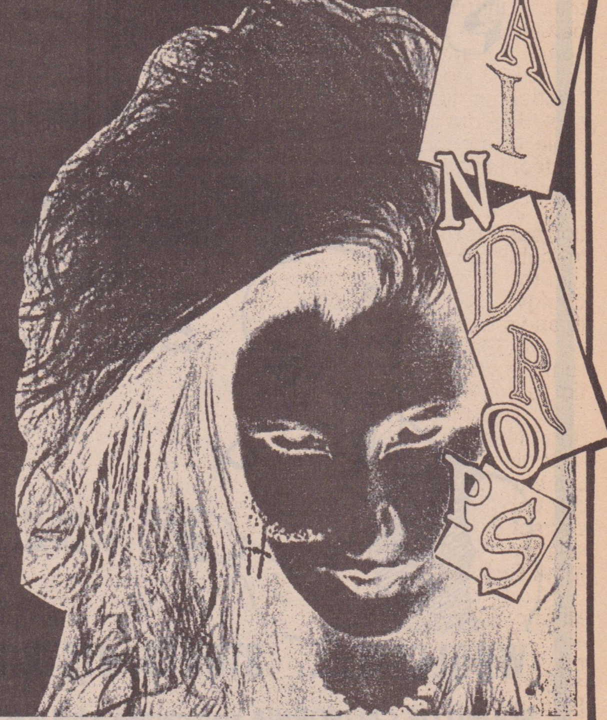

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Letters

Dear Folks at MRR,

After reading your April issue, I've given some thought to human sexuality and come up with an idea of my own concerning a male sexual phenom: Male record collectors use their record collections as extensions of their penises. It's really obvious once one gives it some thought. Here's a couple

1. A decidedly male trait, at least in "tender" adolescent years is the "fear of cock size." Record collecting is simply a way for a male to increase his cock size. It makes perfect sense. The old American belief of "the more the better" sums it up great.

2. Much like the penis, a record collection spends most of its time just sitting there, immobile and rather stupid looking. Add to this the fact that one spends half his time trying to figure out just what the hell to do with it, and it becomes that much more obvious.

3. Guys, ever find yourself sitting there running your hand over your prized collection/extension?

There you have it, my great scientific find. Now, I know that females collect records also, and probably for different reasons, but after collecting, trading, and "extending" throughout puberty, my hypothesis makes perfect sense to me as a total male sexual release. Thanks for the space. Sincerely,
Mark Pino/ Dumries, Va

Hi Eric Yee,

Thanks for the DC vinyl article, it was my-t-fine. Here are some "corrections":
1) Iron Cross' 7"s came out on Skinflint not Skinflute (which only put out the two I.C. 7"s)
2) Ignition's 2 singles and 12" came out on their own label "IG"—they were only distributed by Sammich.

...And some additions:
1) Outside Records: put out Nuclear Crayons 12" and a comp. with Social Suicide, Chalk Circle, United Mutation, Nuclear Crayone, etc.
2) Adult Contemporary: Pussy Galore 7", Peach of Immortality Lp & 12"
3) Teen Beat: Unrest 2-7"s, LP, Flowers of Discipline 7", Vomit Launch 7" EP.
4) Peterbilt: Happy Go Licky 12", Deadline 12".
Mark E. c/o Teen Beat/ PO Box 50255/ Washington, DC 20004

Dear Sirs:

This "Scumpit" stuff has got to go - "record collecting" has been chic for some time now and I figure it's about time for it to come to an end.

Most of the records featured in "Scum Pit" are perfectly fine - I just have a problem with perpetuating the trend of collecting records on the basis of rarity as opposed to content. This quote by "East Bay Eric" on Chuck Wagon's "Rock and Roll Won't Go Away" 7" is typical, "...Very new-wavish (i.e., all key boards, wimpy, boring) it's only redeeming worth is that it's on purple vinyl. But it still does make it worth finding."

The Styx album "Pieces of Eight" was available for a limited time in picture disk form. Does that make it worth finding?

I suppose the argument for "Scum Pit" could be that it is offering information not readily available and helpful in avoiding rip offs.

Anyone who cared an ounce could dig up the same info with a little research and patience (the possibility of avoiding Eric's inarticulate form should be incentive enough). Any Dork Benton owning a record solely for the color of the vinyl deserves to be ripped off.

It's really sad that the incredible records like the first Really Red singles are rare, but for various reasons, they are. It would be wonderful if everyone could own copies of them, but they can't. I don't know about you, but I'd like to see the copies that are out there in the hands of someone wildly appreciative of the music, not some cock hot to up the value of his collection.

We're not talking about postal stamps, you idiots.
Fred Hughes/ PO Box 162113/ Sacto, CA 95816

Dear MRR fan club members:

What is this world coming to? I went record-store-touring last night and for the first time became painfully aware of the expansion of the CD industry. One store I went into, as soon as you walk in the door, your're faced with about five aisles of things to choose from. I hadn't been in the store for a while and was a bit disoriented, so I walked up to the middle aisle - all CD's. I hung a U at the end of the aisle and went down the next one - more CD's and again - EVEN MORE. These aren't just mainstream like U2 either - I was literally amazed to see Black Flag, The Avengers, JFA and the Dead Kennedys on CD. I don't know anyone who can afford a CD player, not to mention dole out $16 smacks for a CD - I can get about three used records for that! Alternative bands who are on CD only make it more difficult for their true fans to support them through buying their music. Well, okay, I suppose I can accept the fact that some of my favorite bands are CDing themselves, one might even say "selling out", but I read in an article the other day the CD's accounted for 55% of all music sales last year while vinyl accounted for only 10%. This is devastating to me because I am a record collector and what this means to me is that I'm gonna have to end up paying twice as much for a record as the dorm-room dorks are paying for a CD. As a result of my vinyl-shortage-fear, I've been putting myself into debt by buying records at a fever pitch - I think I contributed to at least 6% of the 10% vinyl sales. Scary, isn't it? Well, thanks for letting me gripe,
Peggy/ SF, CA

Dear MRR and readers,

Before I start, I'll tell you that this letter is about a common cause of complaint. It's about getting ripped off by a mail order company. By the way, I'm writing from England, and this firm called MANIC EARS. Yes, I'm another one of those suckers who's being ripped off by them. Let me fill you in on some facts. Over half a year ago, I sent a cheque to them for three e.p.s. I even included alternative choices. As I say, that was six months ago, and about ten letters later, still no reply. I know they got my original letter with the cheque, because they cashed it. Mind you, it took them about two months to realize what it was and cash it. May I also point out that this company is run by a group of stench core fans, of which I found out too late. I bet my money was spent on getting the dirty bastards high. As you can tell, I do not particularly like these sorts of people for the way they dress and their music, so there. But who am I to say what's what. So please take notice of me on one point - MANIC EARS are bigger cowboys than John Wayne ha ha, so don't waste your money, even for a stamp. Ok, thanks for your time, anyway.
Tony, 19 Lynn Crescent, Cassop, Durham, DHG 4RH, England

From: The Conditionz c/o Greggie, 22568 Temco St., Moreno Valley, CA 92388. To Whoever reads this:

Howdy! I hope this finds you all in good health and happiness found in whatever it is that gets you off. You take what you get and you find in it the good and learn to deal with the rest.

Getting what you want and enjoying what you have are all part of the American dream. In relation to music and this on-going issue of club owners and band disputes, we all need to be co-operating to exist.

"There is no such thing as fucked gigs". The quote comes from experience, and after two national tours of the US, The Conditionz live, eat, and survive by that rule.

This is to all of you who have been, and will continue to be mistreated by clubs and their owners. Blow it off! Be thankful you have a venue to play at and go find another one. Or better yet, go back and get some more abuse. It will teach you respect for your "scene" and may also do something for your self image.

We played the Electric Banana twice on our first tour, for about $20 the first show and about $10 the second. With our next show in Kentucky cancelled and no funds to get to Chicago, you may think the above-mentioned quote is bullshit. To get by we donated plasma and arranged an impromptu show/ house party in Kent, Ohio. (thanx Sam!)

What did we learn? We learned to appreciate a gig for what it is, not for what you want it to be. Bad mouthing the Banana is not the answer. The Conditionz went back. It was the same, only better. They fed us great homemade food and beered us sufficiently to calm our fears of not making enough cash to get to Boston the next day.

The result was a staggering $25 and well wishes from Mr. Banana himself. But, alas we had a great time, played to George Romero (Dawn of the Dead) and got to go swimming and partying before our trip to Boston. (thanx Ellen!)

Adapting, being able to survive on tour when faced with impossible odds is not fun. Being able to go on and finish, and to do it again is like sex, it makes you feel great and you always want more. If you talked shit or whatever it is that gets you off, it will stop providing that warm wet feeling you enjoy so much.

Getting a fair shake in this world comes to those who work for it. Everyone else has only to complain about not getting one to receive their just reward.

And, if you're not satisfied with that, you're more than welcome to come to L.A. and pay to play.

Put that in you van and drive it! The Conditionz.

Oh yeah...Look out America, hide your beer, we're gonna do it again! We'll keep you posted...
Primal Lunch Records/ 10565 Cochran Ave/ Riverside, CA 92505

The following letter was submitted to CMJ, the college music journal, but they refused to print it. Since it contains many important points, MRR will print it for your comments. Tim

Dear CMJ;

We are writing to add to the comment made in the letter from Rob Lubjack of Permanent Records. College radio has always

Letters

been a major vehicle in the success and promotion of smaller or beginning artists. Based on our recent experiences, it now seems that College radio has become nothing more than a playground for major labels dabbling with new arists, styles, or label names and designs. A glance at the College radio chart in your February 10 issue shows this clearly - only two independent labels are listed. The remainder are either major labels or smaller labels which are licensed through major labels. This certainly isn't due to a lack of quality in the releases made by smaller labels - what this really shows is the power that major labels exert over college radio stations through marketing techniques that amounts to promotional blackmail.

One of our people was present at a local college station whose playlist heavily featured independent records when the Program Director of that station received an angry call from a representative from one of the major labels. He threatened to cut them off from receiving promotional records unless some of his records charted. College stations need promos to adequately cover and feature new music, so the program director had no choice but to alter the playlist, showing records which otherwise would not have appeared. To cut off a college station from promotional mailings is to hand them a death sentence because college stations simply can't afford to buy all of the new music that is coming out. The major label Gestapo who use this threat as a technique to produce results should realize that this is self-defeating in the long run, because they end up wondering why listeners who apparently love a certain record just don't seem to buy it. Smaller labels who depend on charts as indicators for future releases, and who use these to determine whch stations should receive promotional copies of their releases, suffer because their releases don't appear in college playlists. The college stations suffer too, because smaller labels don't send them promos if we never see any of our releases charted on their playlists. Step right up, folks. Everyone's a loser!

When college stations react to pressures from the record industry rather than to the interests of their audience, the culture suffers. College stations end up as minor-league teams for commercial broadcasting, where payola reigns supreme and promotional releases from smaller labels generally vanish without a trace. We have seen playlists, sent to different labels, where different records appear. This isn't the way things are supposed to work! When BMI began to list records played on college radio stations and collect royalties for them, this initially appeared to be a boon to smaller artists whose domain is college radio. What has actually occurred is that, now that records played on college stations actually generate revenue, the major labels have moved in on college radio like sharks at the site of a shipwreck. The smaller labels who are just trying to survive, make a little money, and actually promote original, new music are once again the short term losers. The long term losers are the listeners, and anyone with any interest in the musical culture of America.

Ordinarily, college radio stations provide an infusion of freshness into music because their audience is the people who are learning, thinking, and doing things. When things work the way they're supposed to, college radio stations play tomorrow's music today. Whenever rock and roll gains weight and starts to get tired and older, college stations provide the new music, as in the punk explosions of the sixties and seventies.

This is not to say that College radio is a guile-less, elysian fields of broadcasting. A visit to your local used record store will show you just how many college promos end up as lunch money for someone from the station. It's all right with us if reviewers for magazines choose to sell off records they might not play that often, because the records have been reviewed and have served their purpose. However, when college radio statons sell their promos, they're doing a dissservice to both the labels and to their audience, because the records aren't being played. Thanks for your time.

Bill von Hagen, Gregg Kostelich, Dave Hall/ Get Hip Records and Skyclad Records

Dear MRR,

Haven't picked up a copy of MRR in some time and I have to say that it looks good! I like the double size concept. And it's good to see the classified section.

Anyways, one of the reasons I'm writing this - is to apologize to all my old penpals that I just quit writing with. I used to put out a 'zine called Urinal Slime. My last issue was about a year and a half ago. I used to have a P.O. Box in Sumas Wa. I now live in Vancouver, BC. Anyhow... many people sent me letters and shit. As well many tapes were sent in to me for a compilation tape I was doing. Which never got done anyhow. To those people who sent tapes I will now play the stuff on a show I do on a local radio station, in the Vancouver area it's called CJIV 94 FM cable (but by the time you read this I believe we'll be on the air and not just cable. We're just waiting for all the legal stuff to go through. As well the new dial # will be 100.1, knocking off an American commercial station, (ha ha!). Anyways, I play a lot of alternative music (mostly punk, hardcore and some metal) and if you have something you want to go on our playlist, write and let me know. The playlist has quite a variety. Stuff like SNFU to stuff like FRONT 242 or even New Age (which I hate). But mostly of course it's your standard college radio station (run from Simon Fraser University).

As well I'm still doing a 'zine which should be cool (of course I'm biased). The name is Who Cares!?. I just noticed in MRR #70 that there's already one by the same name, but it's too late to change now. We already have most of the stuff printed and ready to go under that name. And I thought it was an original idea, shit. Ah well. The issue will have stuff like Sacrifice, Sacred Reich, Sons Of Ishmael... and more! Oh.. sorry didn't mean to advertise there.

Ok here's the main reason I wrote: if you have a computer and a modem, then I want you to phone my bbs, it's called the Alternative BBS. I'm trying to make an international meeting place for punks with computers. The number is (604) 251-3628.

I wanna say that we should all do something to help the scene. The worldwide scene is good. But work on your own scene, first and foremost. And then from there you'll have something to brag about to the worldwide scene, heh heh. I like to think I do my share and I don't think it takes too much fucking effort to do something. SUPPORT ALTERNATIVE MUSIC!!

Andy Grotesque/ 2120 Rupert St./ Vancouver, BC V5M 3S7/ Canada

P.S. My show airs Friday nights from midnite to 6am. So tune in and request if you live in the area! And there's lots of good shows on CJIV)

P.P.S. Look out for my band, Gods Of Violent Death. We should have a demo done soon)

Dear MRR,

I am writing concerning some big time Bullshit. My sister was recently in Toronto and while there, she bought the Youth of Today We're not in this alone LP. I had heard the album before that from my friend Cory, who had the LP. What I liked about the album so much was the superb sound quality, unlike the first 7" and LP. So, when my sister gave the record to me, I was quite content. But the happiness soon turned to anger as I put the album on my turntable. The sound was extremely terrible, and it sounded like a different mix than my friend's copy. Why was my copy fucked, and my pal's good? It certainly wasn't my needle because I tried the disc on my parents' turntable and it still sounded shitty. So I wrote Caroline Records to see if I could possibly exchange my shitbag LP for a decently pressed copy or get a refund. But to no surprise, I did not get a response. So, Caroline Records is some big fuckin' record pressing tightwad corporation too big to spend a measly $8.00 to give me another LP or a refund, much less 45¢ to write me a letter! I would write Youth Of Today, but something tells me that they couldn't really give a shit about what's going on.

Has anyone else got the same problem? Will I see justice and human decency? For now, Caroline Records can just eat my shit and fuck off but I am hoping that in the near future I will be saying "thank you" for a new record or a refund. See Ya,

Jeff LaPlante/ 620 Vimy Rd/ Winnipeg, Mbta R2Y OT5/ Canada

Dear MRR,

A note of thanx to David Hayes (or to some Dave from N.E. Ohio) who gave such a shimmering mention of "Squid Brillos" - "Studio Violence" in the April issue (#71). Extremely pleased you liked it and here's the missing address for those interested in tasting it. Peace, love, and melted flypaper, send $7 (cash only please) to:

Squid Brillo Music/ 1767 N. Carnegie Ave./ Niles, OH 44446

Greetings!

This is just a letter to let you and your readers know about CUNT ROCK. This is a movement in which bands do what they wanna do without worrying about how much their "street cred" will suffer. This is a movement where we can forget about morals. This is all about pure unadulterated FUN. We'll have a a laugh at anyone's expense-fuck what people like Tomas Squip (MRR #69) say, the world needs sick humour! Within a month of the King's Cross tube disaster, we, the Bile Ducts, had wrote and recorded lines like "Michael Jackson impersonators/ decorate the escalators/ I see cooking but no waiters/ not my idea of fun/ I used to think I had it made/ but now I've turned a darker shade/ and I'm surrounded by the fire brigade/ I'm a hot King's Cross bun!" - it's not harming anyone cos relatives of the dead will never get to hear us, and you can't bring them back. Underneath, nearly everyone's got a bit of sick humour in them but their conscience won't let it come out. Bands like us, GG Allin, Sic Boy Federation and Chaotic Dischord have proudly laid the foundations for a new breed of Cunt Rock, and the more

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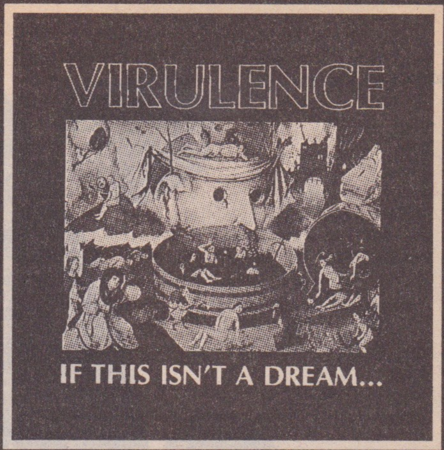

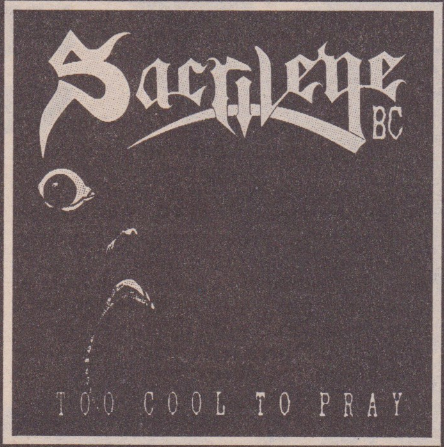

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people get bored with trying to be holier than their mates, the more that Cunt Rock will catch on. If any readers are in such a band, can they get in touch with a view to organising the world's first "Cunt Rock" festival, thanks, Yours bastardly, The Baron (Bile Ducts) PS- As for Robin Zero's comment about not wanting Sloppy Seconds in MRR - they're one of the most interesting (lyrically and musically) bands of today - come on, MRR, give us more of the same!!
Bile Ducts HQ/ 19 Laburnum Ave/ Blackhill, Consett, Co. Durham/ England

Dear Juliet Jake and MRR people,

I'd like to tell you a story, but I'm sure that you won't care because I'm a "man". Why don't you drop your stereotypes and listen to me as a person, which is what I am. You're just as sexist as all the men that you complain about. I'm 15. I have blonde hair, long braids plus an earring. I like to wear bandanas. I'm not a very "masculine" type of guy. I shuffle/ slide my feet when I walk like girls do. I hate violence, guns, cars, and beer guzzlers. So of course a lot of people think of me as a "fag".

Today I was walking down the hall in school with my favorite white bandana hanging out of my pocket. These two seniors, Scott and Ron, came up and stole my bandana. I'm about 5'8" and pretty thin. Scott is about my size (though he is very much stronger since he lifts weights), but Ron is huge! He must be about 6'4". Why do I care about height? Becaue I want you to understand that this is a case of a wimpy type of person getting beaten up on by some big and nasty people.

I said "Scott, give me my bandana." He sort of laughed maliciously and threw it over my head to Ron. They threw it back and forth a couple of times. I, suicidally, pushed Scott very hard. He turned around and threw my bandana over my head. I was suffering from a massive adrenalin rush so I can't quite remember how everything went but it doesn't really matter. Some guy who's sort of a teacher came out and grabbed Scott and dragged him away. This was very lucky for me, because Scott would have nothing against beating me up in public. I started shouting obscenities at Ron. He came over and told me to shut up. I said "Why do you pick on me? Why do you think it's so cool to beat me up when you already know that you can?"

Ron didn't have much to say until later, when he saw me going up the stairs. He grabbed me and thrust me against a wall. He started complaining that I had embarrassed him and other stuff. After thinking about it I've decided that he's right. Ron doesn't want to have a reputation as a bully, Scott could care less. And the only reason that this ever happened is because I got so worked up.

Aggressiveness is not a male trait by birth, just as reasoning ability isn't. It is bred into us, which is a crime against everyone. As the awesome Bazooka joe said, aggression and domination=masculinity. I haven't been able to escape the male stereotype as a whole. If I could stay calm when I get teased it would be great. I could really be nonviolent. But it's something that I have to work on.

I guess that I got off my original point, but I hope that you can understand what I'm saying. You criticize Dave for "not looking at if from a womyn's point of view," well look at if from a person's point of view. If you ever want equality of all people, then you can't just liberate any single group! It has to be as a whole. Wake up Juliet. Everyone, write!
Jeremy Piper/ 3 Beacon St/ Reading, MA 01861

Dear Anti-Censorshipists:

Music is not the only thing getting nailed for everything lately. Fans of obscure horror films have been subjected to edited versions of films that should have contained over the top violence. As editor of a popular NY sleaze film zine, Stink, I'm here to stick up for a proposed A rating. This rating means non-pornographic adult filmfare. I've been a fan of Horror and the obscure since 1978, and it seems that this genre of films has always been big in the punk/core world. I am asking anyone who cares to please send me your signature and address. We already have collected (since Feb, 1989) 500 plus signatures that will be mailed to the MPAA (Motion Picture Association of America) this coming November, 1989.

If the A rating is given to us, we all can enjoy super violent, uncut and action cinema at its finest. Let's help another media get rid of censorship. Besides, how can we enjoy a Third installment of the Toxic Avenger without the eye gougings and arm rippings?
Nick Barracato/27 Hillcrest St/ Staten Island, NY 10308

P.S. Don't hesitate!! Send in your signatures now.

To MRR and all readers,

About two years ago, I was going through an issue of MRR and came across a particular zine from " Between the Lions". It was an underground magazine from Hamburg, W. Germany, and the description interested me a lot so I decided to send away for it. After receiving the zine (along with a responding letter) from the man who designs it, I kept close contact with him and we frequently wrote each other back. About a year later (now last spring) I wrote in one letter to him, that I would be in Germany all summer staying with my relatives, who live near Frankfurt. He wrote me back saying that it would be nice if we could meet while I was over there and he invited me to stay with him and his family sometime during my trip. As it turned out I did get to meet him and lived with his family in HH for about a month. He was very sweet and friendly and I became a close part of the family. I enjoyed my stay with them a lot, because he took me around the city and showed me many interesting things. We even made visits to other cities, such as Amsterdam and Berlin. As we got to know each other better, we found that we had similar tastes, not only in music, but in art and also some beliefs (we both are vegetarians). He took me to a lot of cool punk concerts and I got to meet many nice people, some which became friends. His parents were just absolutely great. They made me feel comfortable and I loved talking with them and being a part of their lives. I became to them, the daughter they never had and they made me feel special and always made sure that I was having a good time. I now have the best memories of my stay in Europe. I don't think I would have had as good of a time, if I didn't become good friends with my pen pal and got to stay with him and his family. They will always be a part of my life now, because I never met sweeter people.

So I guess what I am trying to say is (1) Thanks ever so much MRR, if it wasn't for your magazine I would have never found my friend's address and (2) Readers, this is the best way to make new friends (both continental and international) and get opportunities to correspond and learn about (and from) others and share neat things. Get involved!!!. One never knows what excitement can come out of it.
T SchüB! Irmgod/ 5185 N. River/ Freeland, MI 48623

TO: Mykel Board,

O.K. Board: Yeah, you have succeeded in stirring sentiments up with your April "How To Love An Animal" bit. Yes, you succeeded in looking like the great instigator, the great controversy-maker, but still...no luck in making humane-minded people look like the sentimental nitwits you'd assumed you had. And yeah, you were funny but too bad you can't be taken seriously.
Andrea/ NYC

Dear MRR,

It had been quite a while since I last picked up a copy of MRR (three years to be exact). I guess when I left my population 2,000 hometown I left a lot behind me. My views had changed and I realized that knowledge is power. Yea, I went to college.

Anyhow, I was buying a couple of cassettes the other day (R.E.M. and the new one from the Replacements—my musical taste may have also changed) and I saw a Max R and R sitting on the counter and bought it to take a quick trip down memory lane. It is amazing how long things stick in your head. It occurred to me that no matter how much I had changed, my ideas, beliefs and attitudes remained constant.

Now to the point of this letter. In #69 there was a lot of bitching about what the movement was becoming. It bothered me to read letters bashing people who are simply sharing their points of view. People were complaining about what others were wearing!! C'mon, grow up a little. Of course there was the usual "gee Whiz!!! nobody wants to have fun anymore" letters. I guess I can relate.

I wish I was in a basement somewhere watching "Suburbia" for the first time with the gang. I wish Doug hadn't moved out of "the house" on the East Side. I wish we were still skateboarding in the city parking lot listening to M.D.C. I wish we were still dreaming about putting together the band that never got off the ground. I wish we could all still get by working part-time jobs to buy beer, records, and have enough left over to roadtrip to see shows at the Seventh Street Entry. I wish Kevin wouldn't have missed a corner while doing 100 mph. I wish... Okay, get the point? Times change. Change is inevitable. It's about time we quit wishing about what we would like the movement to be. It is time to unite again. Remember unity? It is what this is all based on — working together. Or maybe you thought this was about kids having fun and dressing funny to scare our parents.

Let's pull together and fight the Nazi movement, homophobia, racism, or whatever we see that is wrong with the system. Maybe you "older folks" can show the newcomers how much fun we used to have.

I guess if we're not willing to pull together I put a lot of energy and faith in something that was doomed from the day the Sex Pistols let us know that unemployed middle class youth have the power to work for change.
Swenny/ Madison, WI

I am pissed off! Several days ago (I'm writing this in early April) an Exxon oil tanker dumped a quarter of a million barrels of oil in the ocean off the coast of Alaska. This tanker was captained by a man with a history of impaired-driving convictions and skippered at the time by an unqualified third mate. The damage to the delicate Alaskan environment will be immeasurable and lasting, the price will be paid in much more than dollars. Yet where is the public outcry? It's stuck in the gullet of an "oh-so-concerned" public who "deeply cares about the environment" but only as long as it doesn't cramp their lifestyle! Thus far—and I'm not holding my breath for further action—there has been no indictment of Exxon's irresponsibility and remarkably little concern voiced by any level of government in either Canada or the U.S.. In other words, nobody seems to give a damn on either side of the border!

This is an absolute outrage! Everyday in the newspaper we are being bombarded witlh photos and stories of dying, oil-drenched animals and water-fowl, yet beach clean-up has barely even commenced eleven days after the disaster! The most decisive action taken thus far by George Bush has been to send a few government officials to Alaska to "oversee the operation", whatever the hell that means! And the best the Mulroney government can do is announce that they can't tell whether or not the spill will reach Canadian waters and, thus, cannot commit themselves to any action. I tell you, if this weren't so tragic, it would be comedic. All Exxon will do is write off the losses in their annual report (which shouldn't affect their huge profits too much) and go back to shipping oil in exactly the same way as before. Six months from now, all we'll have to remember Valdez from is a destroyed Alaskan ecology and, perhaps, a faint memory. Of course, this won't greatly concern the politicians since they don't stand for re-election for four years and the leaders on both sides of the border can happily go back to declaring themselves as environmentalists.

However, the Valdez disaster—the judge who set Captain Hazelwood's bond at $1 million correctly compared the degree of destruction to that of Hiroshima—is just the tip of the iceberg. The one bit of good this incident has provided is that we may now see exactly how important the environment is to our elected officials and the public-at-large. Let me set out what should have happened after the Valdez cracked-up: The U.S. administration immediately orders a full-scale clean-up and containment effort and rules that the Exxon corporation must pay for it all but will not be the overseers. The Canadian government responds in kind by offering its services—again, at the expense of Exxon—to assist in the clean-up and, at the same time, prepares an impenetrable blockade to prevent the spill from entering Canadian waters if it extends that far. After, and only after, the spill has been dealt with to the greatest degree possible, both governments orchestrate a multi-national committee to set stringent rules on, and develop alternatives to, oil tanker use. And, of course, all officials connected to the oil spill are fairly tried and punished accordingly, from the mate at the helm to as high in Exxon's corporate structure as possible.

That is what should happen after an oil spill such as the Valdez. What will happen is that the Captain will be the scapegoat, the Alaskan environment will be irreperably damaged, a couple of committees will be forced to produce white papers on oil shipment, and the whole thing will be forgotten. This is typical of the way our society deals with envirnomental problems; a lot of talk and virtually no action. I'm even willing to bet that the vast majority of the people reading this are doing very little to slow the current ecological crisis though they may discuss it at length. Concern is easy, action takes a little more work.

So what can you do? Well, here's a starter list of things an environmentally-conscious person can do to make an impact. Note this is not a definitive inventory—I'm learning new things daily myself—but it should help you get set in the right direction.

PRESSURE - Write and re-write your local, district, provincial, state, and federal governments expressing your concern over the state of the environment and demand that action be taken. If your city or town doesn't have a recycling program, demand one be instituted. Find out and boycott companies which foul the ecology (starting with Exxon) and write them to let the offender know. Buy only products which use a minimum of packaging and, again, let the offenders know. Patronize only supermarkets which use paper bags or, better yet, take your own bags when you shop. This part could go on and on, but I think by now the point is clear; use your power as a consumer and a citizen to pressure for environmental responsibility.

RE USE - Before you throw anything out, think if it can be used again. My bet is that you'll be surprised at how much your garbage is reduced! A few suggestions to start: Styrofoam trays (which you really shouldn't buy in the first place because they are CFC producers), egg cartons, (ditto for the styrofoam ones) and toilet paper rolls can be saved for public schools to be used in crafts. Plastic containers can be washed and re-used. Typing paper can be cut up for note pads and artists or libraries will be grateful for old magazines. This list is also endless, use your imagination.

COMPOST - It may surprise you to learn that many homes around the world have two garbage cans, one for regular trash and one for "wet" garbage. Compost heaps are easy to make and beneficial to the environment in their fertilizer content. Find out how from a local environmental agency and start your own right away!

RECYCLE - Newspapers, glass jars and bottles, and tin cans are all recyclable. Find out where you can go to drop them off in your community and, as I noted earlier, encourage your local government to start a door-to-door recycling program. This is perhaps the easiest way to be environmentally conscious yet it is drastically underused. You can also speed the process by buying recyclable containers, using recycled products, and encouraging local newspapers to use recycled newsprint. The more, the merrier!

WALK/CYCLE - Aside from being good for you, walking and bicycling instead of driving helps the ecology too. And, if you're lazy, take public transit or car-pool. You'll soon find that leaving the car at home will benefit your wallet and your waistline also.

As I noted at the outset, this list is just a starting-point. The most important thing is that you become aware of what you are doing and how it affects the world in which you live. And, yes, keep talking, but follow it up with some action!

ENDNOTE: At this point I would like to make an unapologetic plug for a great magazine. It's called Zeta Magazine and it's the best leftist mag I've seen for a long, long time. In addition to great articles by authors such as Stockwell and Chomsky, Zeta covers popular culture in a way that no other publication that I know of can match. Its address is: Zeta Magazine/ 150 W. Canton St./ Boston, MA 02118.

The most hideous sentence ever uttered by an attractive person to his or her attractee is LET'S JUST BE FRIENDS. Why don't you ever hear, "Let's just fuck and be passing acquaintances?" or "We'll just screw and never go out and have a good time together?" or "I really don't want to be your friend anymore, but at least we can still spill the juices." Nope, that never happens. It's always, "Let's just be friends." Friends? Friends! I've got friends up the butt! I want to reverse that situation!

Yes, it's been another rough month with a new tragedy every day. (This was a different person from last month! Oh well, I come, they go.) Anyway, I bet things'll change when I return as a rich man from my summer vacation. I'll never have to work again. A simple thousand bucks invested in an Uzi, good bye Mr. Rushdie, hello big bucks from the Ayatollah! No more stupid problems once I'm rich, I'll bet. Until then, I've been having music as well as girl problems. Take the three day NYC Scumfest, please!

If you're interested in the full Scumfest story, it'll probably appear in Jersey Beat magazine. All I want to say about it now is that I feel like Dr. Frankenstein with this scumrock shit. Oh well, what could I have expected? It is scum after all.

One more note before we get to the meat of the matter. Zinemeister Mike Gunderloy of Factsheet Five fame has had an electronic bulletin board system for a while now. If you have a computer and a modem you might want to check in to get the latest news and gossip on all the folks you hate. Give it a call via modem at (518) 479-3879. Tell 'em I sent ya.

Anyway, thanks to JENNIFER BLOWDRYER's continuing Scum Fest, THE LUNACHICKS, BRUCE LABRUCE and CANDY, TOM JENNINGS, SKIN TRADE MAGAZINE and even the last MRR, the punk-sex connection is finally being re-es-

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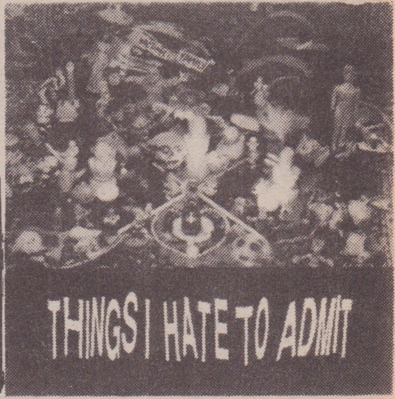

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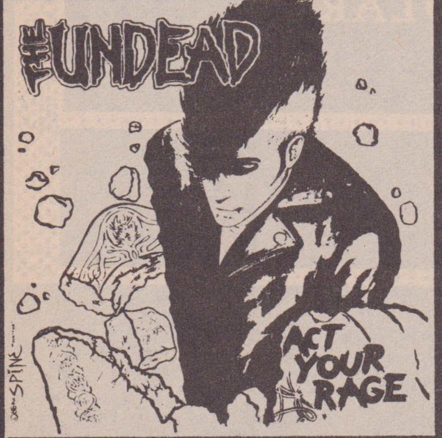

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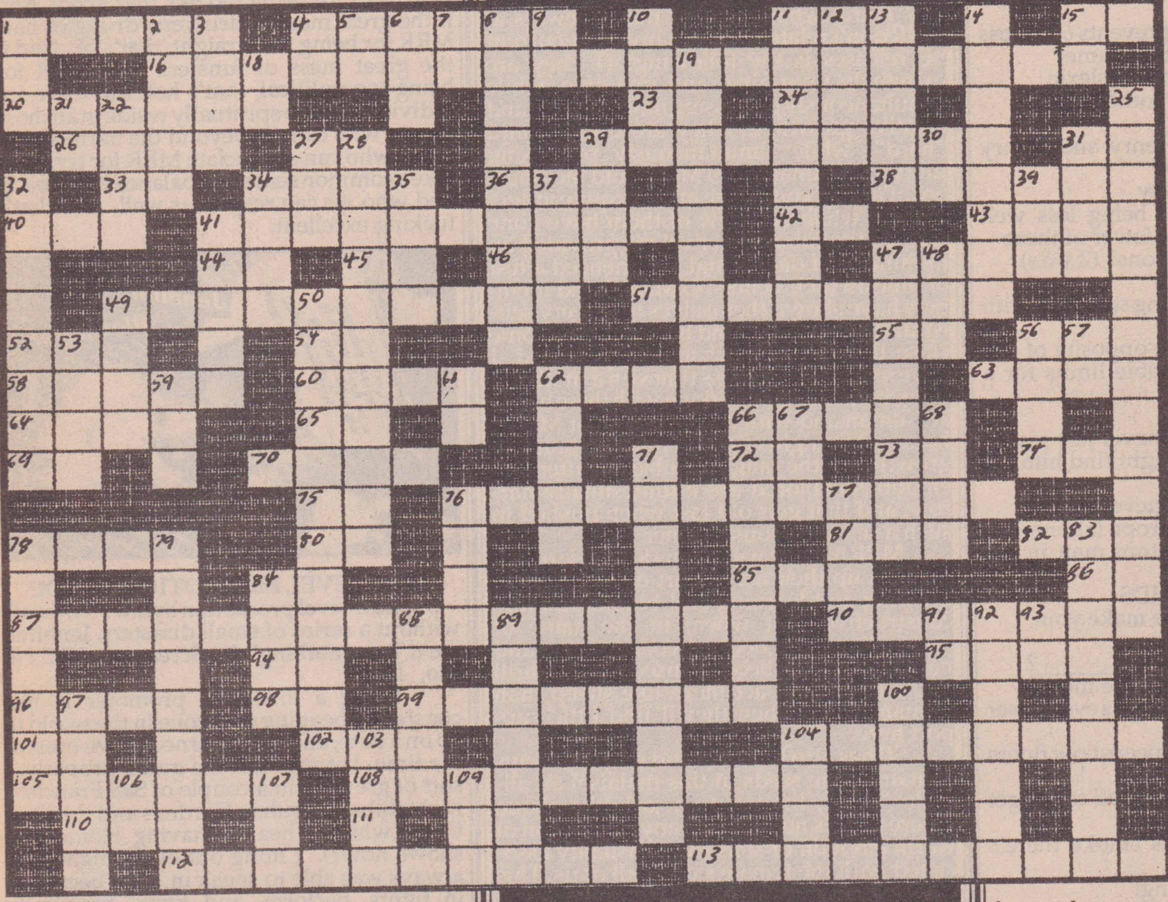
tablished. It's about fucking time! To do my part I'm basing this, my third crossword puzzle, on punksex, sex and 3/4 of punk: Pun. So enjoy the SEX AND PUNS CROSSWORD PUZZLE. The first completely correct puzzle mailed to me (PO Box 137, Prince St. Station, New York NY 10012) will get a free copy of the latest NOTHING BUT RECORD REVIEWS plus a GG ALLIN cassette. Please send a picture of yourself to find out if you are eligible for other prizes. Here it is:

THE CLUES (note "letter spelling" means using THE SOUND of the letters to spell the word, like EZ for Easy.)



ACROSS:

1. What a girl has to do before she becomes sexually attractive to most boys.
4. A girl with ear warmers is triple
11. Number One (abbrev.)
15. Hung like a horse
16. Beastiality with a porcupine (3 wds)
20. What they should do with all non-forcing sex offenders
23. Computer program that thinks (abbrev.)
24. They've got a Strawberry, but not the Goose (division, then league' _____abbr.)
26. In some countries I've heard it's good manners to do this after a healthy stomach-full of seminal emissions
27. Dorothy's Aunt
29. A pleasure to many girls who complain that too many boys never discover it
31. An abbreviated form of what you get from smoking 31 down.
33. What you can never get enough of
34. One European French Fry
36. The Chicago subway with a doubled end
38. Girls who sleep around but won't sleep with you.
40. The bathroom floor gets wet because boys don't always do it
41. The safest sex
42. What I do after drinking a lot of beer (letter spelling)
43. A penis with acne, glasses, a weight problem and no personality
44. Drunks who like to go to meetings (abbrev.)
45. Collectors love it when records become this so no one else can get them (abbrev.)
46. Invented the Beatle haircut
47. A Beatles' road after it's oozed pus and blood and begins to heal
49. If Darby owned a red breasted sexy one or the one on TV
51. One of the many qualities probably shared by Andrea Dworkin & Phyllis Schlafly
52. A bunch of boys who like to wear uniforms and do stuff together in the woods (abbrev.)
54. O-less in the Sahara
55. 33 across (I told you there's never enough!)
56. A sick one did it over the cuckoo's nest
58. You'd be that way too if he splashed on your leg before he even got it in!
60. A Mongolian hlay on hords. (2 wds)
62. The love of heroin is often a love in
63. A sex danger that shares 3 letters with AIDS, but is worse
64. Waka waka girl
65. 2 consonants I can't think of a clue for
66. What all the black-haired skinny New York smokers try to do
69. The correct abbrev. for 29 down
70. Sex doesn't make you piss or fart as much
72. A glue sniffing cow (letter spelling)
73. Intimate French you
74. BBQ Killers' singer
75. The correct answer to a request for a sexual liaison in Moscow
76. Positive punk sex (2 wds)
78. The best time for sex
80. Two aliens before ET
81. For a "Rock'n'Roll" magazine an awful lot is spilled on politics
82. E-less in Gaza
84. The direction you have to go to get from Tokyo to Shang Hai (abbrev)
85. A common name people spell like this so they won't seem boring
86. Best place to learn about drugs (why do you think they call it getting "high"?) (abbrev.)
87. Dreaming of Jane in BARBARELLA
90. Why else join a rock'n'roll band? (2 wds)
94. What blue Blueblockers block (abbrev.)
95. Licking it is one good way for white folks to get sole
96. Skin-breaking leather or an eyejob
98. My REAL best friend
99. The politically correct number of dead cops or children, but not communist
101. Deja Voodoo label
102. God wears a knit beret and hates homos (abbrev.)
104. Not taking a crap before butthole surfing leads to problems due to one
105. After the brown surge of relief comes a less pleasant task
108. If she doesn't bathe or use vinegar & water and you engage in 29 across you might also do this
110. Only German
111. Jewish variation on "oy oy" (letter spelling)
112. Payback for a large brain (2 wds)
113. The best way to know an attractive person

DOWN

1. Government lead sniffers and ozone savers (abbrev.)
2. One result of constant friction between intimate partners
3. See you next fall!
4. Monty Hall or Detroit (abbrev.)
5. Where they wanted anarchy but instead got a female prune (abbrev.)
6. Even with underpants you can catch it when you close it.
7. Street language greeting (abbrev.)
8. Gimmie some skin, man!
9. Who? (abbrev.)
10. The mark of an intense love affair of left by 96 across
11. A fork and spoon are not the _____ to use for 29 across
12. None of my critics has ever accused me of having done this with my band
13. How we should treat any kind of consensual perversity
14. What you can't do after last night's playing catcher to a big stud pitcher
15. For example (abbrev.—they can't ALL be clever clues!)
18. 33 across (I told you there's never enough)
19. Cat sex pictures (2 wds)
21. Radio for truckers
22. A girl's place that quivers

25. Condomless anal tube stuffing or a movie (2 words plus D)
27. Maybe I'm not human because I don't do it
28. "I'm going to tell Mommy if you keep doing that to me!" (2 wds)
29. A dying form of musical communication (variant spelling)
30. The muted sound you might make when you try to do the answer to 14 down after having done the clue.
31. He never ate at Burger King
32. Getting past first base means something in this too.
34. It tastes like hell but it prevents 63 across
35. Ed Sullivan's mouse (first name)
37. Money borrowed from a dyslexic
39. A Lowe thing to do to somebody
41. An important right
47. What Lydia said to Henry and Henry said to the world (3 words)
48. The wrong kind of pussy
49. Another advantage of being less well endowed is that you cause fewer of these
50. Do skinhead girls have one? (2 wds)
53. To cut off quickly
56. Did you ever try punching someone with a gerbil?
57. The last 2 letters of the opposite of hot (stretching beyond reasonable limits for a clue for stupid letters!)
59. The way to eat it.
61. Something you should never just say
62. One who is too virile might find himself also
66. Toronto has 'em, but it never matters
67. The United States of Europe (abbrev.)
68. 70s style rock or a bottom man in jail homosex
71. The REAL tragedy of AIDS
76. Getting Herpes can sure make you
77. Elvis or Tut
78. Sure life sucks, but does it ________?
79. Nasal lingus gets these in the mouth.
83. It's the look Michael Jackson is ever closer to achieving (2 wds)
84. A style of rock found on peepshow floors
88. Cellulite & cottage cheese
89. What a nosehole blowjob you could get from one of these!
91. They say where there's smoke there's (abbrev.)
92. ____ Lawrence is coming!
93. ____Lets go! (abbrev?)
97. Decreasing hairline, increasing angle of erection
100. The best kind of buddy to be.
103. A working girl who gets to travel
104. The masochist's favorite vegetable
106. New Age music or armpits (abbrev)
107. What you get when you combine an SST all-instrumental band with a Viking band from Antarctica
109. What third worlders want a piece of my

MRR is anti-straight edge! I've heard or seen this statement a lot lately. My response? Bullshit! To those that feel this way, I'd like to point out a few things.

First fact: most of the staffers at MRR are indeed straight edge, meaning that they don't drink or do drugs, are vegetarian or vegan, and are clear thinkers. They have been this way for a long time, too. Brian Edge, Martin Sprouse, Katja, etc. are longtime adherents of this outlook. I smoke tobacco, but that's it. Walter, Chuck, Joel Wing, Chris Dodge, and John Yates are about as clean cut as you can get. Mike LaVella is a longtime friend to the whole DC approach. The list goes on.

Second fact: most of the staffers at MRR liked and respected the early SE bands and the sound they pioneered. Read any old MRR to verify this.

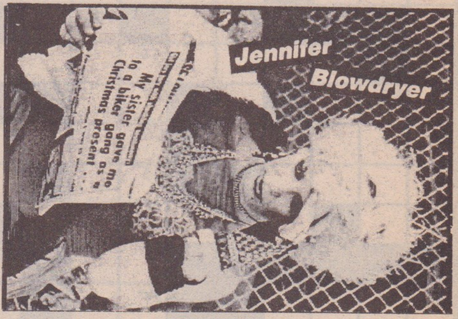
Third: what many of the reviewers at MRR don't relate to with many of the current SE releases is the following: 1) They are extremely unoriginal and imitative, while simultaneously professing individuality and creative growth. 2) They are divisive and "hard", while simultaneously professing unity and humanity. 3) Most band members are of a very young age and are quite judgemental, while very few of them have gone outside the suburban envelope provided by mommy and daddy and experienced a test of time on their beliefs. 4) Many band members have shown themselves to be very selfish and self-serving, and have not even come close to practicing what they preached. I have seen this countless times on a firsthand basis, both through working with these bands at Gilman and with lodging them at MRR's house. 5) Straight edge is a fine beginning to growth, but the range of subject matter and emotions explored are infinitesimally narrow, and that gets old fast when pushed in such a self-righteous manner.

MRR has always applauded those trying to clean up their act as part of a process of growing and learning and becoming more constructive. But when, in the name of "purity", people become conservative and narrow-minded, become insecure and shrill know-it-alls that act more like sheep than human beings, then they'll find little support here.

SE has also become (and maybe always contained the seeds of this malaise) an all-male "club", limited to a jock-like clique where there's no room for any expression of warm emotion or sensitive sensuality associated with the female side of all of us. This typifies what I personally don't like about the "professional" straight edgers. OK, OK, maybe it is just a stage of growth, a male bonding phase where guys just want to be with guys and forget about their awkward burgeoning sexuality, where girls are kept on the sidelines like cheerleaders. If it's just a teenage phase, then admit it and don't get all uptight and self-righteous about others who don't want to share in that sweaty escape. And if it's not just a phase, then there's something seriously wrong and dangerous about being so "proud" about a scene that excludes so many and limits real free and clear thinking.

I'd rather view SE on a case-by-case basis, and there are a few individuals involved in the current scene who command my respect. Dan of No For An Answer seems to want to grapple with the larger issues of life. I single him out because he's trying to get beyond the rhetoric. Maybe some of Larm were that way, and maybe a few others who I've forgotten here or never met. And of course there are people like Martin (remember him, from Leading Edge days?) and Ian and Chris Bald and Cynthia Connolly and Lydia and lots of people from the early DC scene who command my respect because they continually try to expand their beliefs into the realm of reality, who strive to practice what they preach and know that actions speak much much louder than words. They are not now, nor have they ever been, sheep. It is the rare individual one can look to for inspiration, not a bunch of clichés.

But I can find individuals in just about any sub-scene that have earned my love and admiration. So, if the "great mass" of anarchists hate MRR for being too conservative, that's fine. And if the great mass of fascists hate MRR for being too red, that's cool. And if the great mass of drinkers/druggies hate MRR for being too straight, that's ok. And if the great mass of funsters hate MRR for being too political, that's hot. But there are individuals who spiritually reside in all those camps who can see beyond the narrow confines, who can appreciate MRR for trying to take a common sense and balanced approach, and who we can respect as well. And that's fucking excellent.



LOW LEVEL PROMOTION GUIDE

Low level promotion bylaw: "After all, without a series of small disasters, Jennifer, we'd have nothing"-Jet Screamer, ABC No Rio, 1988.

Being a low-level promoter is like constantly begging everyone in the world to go on a date, and being turned down most of the time. Let me start the guide properly. I sort of grew up in a couple of San Francisco nightclubs. Mabuhay Gardens and the Deaf Club (which I hear is having HomoCore shows now?). I hung out every night, and always was able to sneak in, steal beers, get in fights, perform, and know practically everybody. I played a prominent role in my own night life, and it spoiled me for life.

I've only been to two stadium shows, and never want to go again. They treated everybody like potentially violent maniacs, frisked us for weapons, shoved us, herded us, charged us, and in return I got to see a micro-dot version of a celebrity that may once have been as exciting as all of the local celebrities I got to see every night. Even worse were Bill Graham shows, where even the most ardent masochist would lose patience with being told to stand, sit, move, buy, pay, and not steal backstage food! I'm SURE the Psychedelic Furs really needed that huge wheel of Brie while they were in town for 5 hours.

When I moved to New York I coat checked in a huge disco called the World, and went to scummy open mike nights at ABC No Rio. The World was intense in a sleazy mafia, druggy, what famous person is here tonight, how close can the model get to the homeboy without the system breaking down, kind of way. No Rio was fun, but sometimes too intense as a group of bag ladies, street people, Narcotics Anonymous members, budding poets and preformers all

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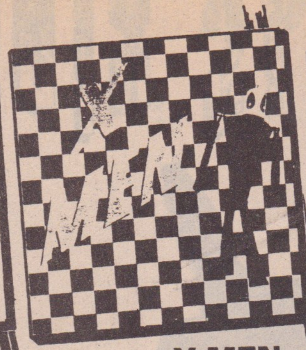
"...more raw inventiveness than most bands could muster." ***SPIN Record Reviews***

"...wit, mania and a serious case of the Cramps. What more can you ask for? ***Dave Kendall, MTV***



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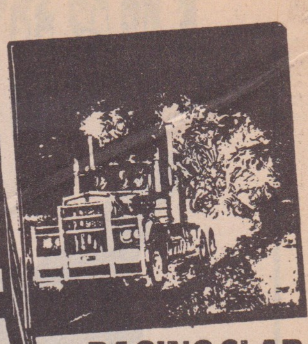
"...powerful proof that post-punk rock, when structured within the framework of melody and rhythm, can sound pretty good." ***Asbury Park Press***



RAGING SLAB

$5.00 TRUE DEATH E.P.

"They're like a motorcycle gang running head-on into the Mountain tour bus, on the road Nicholson biked on in some Corman cycle epic." ***Village Voice***

"If Motorhead had American children, they'd come out sounding something like *Raging Slab!*" ***Whoot!***

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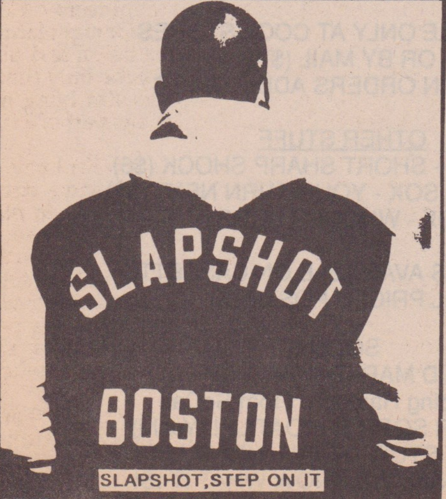

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COLUMNS

ranted and raved in turn for five hours in a row. I wanted something in between, and started putting on my own shows.

First I had Sparkly Glam Readings, then bands, at No Rio. Right in the middle of a desperate real estate crunch sat the crumbling building that was No Rio, a non-profit grants supported mostly empty building badly run by exhausted unpaid administrators. True to the American spirit, practically nobody was doing a thing in it. I don't think Americans really want to be free. I think they want a kind ruler, a good boss, a fair teacher, someone to complain about. The good thing about this is that they're fairly easy to dominate if anybody has the energy.

So it's not hard to put on a show. If there was a space like that in the least roomy Armeggedon in the Western World, chances are there's one wherever you live too.

THEME

As an unpopular kid, my very first party had a strained and uncomfortable theme, and few guests. I didn't really like anybody enough to want them to feel comfortable anyway. The idea of a poetry reading with a glamour element was enough to make everyone feel uncomfortable for a start, and as I grew as a promoter I was able to combine unpleasant themes. I think my best night at No Rio was a HUNK READING/ TRIBUTE TO THE BOROUGHS. My jock poet friends were humiliated to be thought of as "Hunks", one of their surly friends threw a beer bottle at the painting exhibit and had to be thrown out, and the body builder/frisbee champion/poets scurried out right after the show as if to erase the whole event from their minds. One of the poets only read because I'd managed to keep the theme a secret from him. The Tribute to The Boroughs was an equally awkward theme. I had started to discover that I really liked people from outside of Manhattan better than the nervous career-minded cosmopolitans themselves, and I had Surfer Joe, Big Drag, and Jet Screamer perform with their band the Jurassics. They thrilled me by constantly surfing in polluted restricted beach areas, and one night I reached a peak by intoning their motto to the audience: "After all, what are the chances that a needle's going to actually poke ya?"-Surfer Joe, Gas Station, '88— right before having Surfer Joe Automic launch into a long, drawn out reading of surf cards he'd collected while Big Drag yelped and played Bongos. A tinny small boom boom box played cheap surf music into a cheaper mike. and Jet Screamer clacked something in the background.

FLYER

Now you have a theme, it's time to make the flyer! Jet makes the worst ones I've ever seen, except for one I made in a hurry with a Buddhist I met in a 24 hour copy shop. He actually once got three spelling errors in one flyer! I started out with cut and paste flyers my friend Sami and I made for the readings, and long elaborate press releases that we knew would be completely ignored. "We searched Long Island, Queens, and New Jersey relentlessly for this new talent from the Boroughs....". Once I had a rejection party that was all my rejection letters pasted together. It was great! Nobody came, I handed bewildered strangers chapters of my unpublished manuscripts, and the flyer alienated my two remaining friends in publishing through what they construed as a vicious attack on the industry. I was also able to mix in a rejection from the New Yorker with one from Hustler, and a muddy xerox of my ID with the especially loserish quote: This card is not a license to drive. Now I found a little computer company that lasers in images, zaps them around, and can make any print, but instead of paying I always bring a beer and some Doritoes and try to create a fun hang out atmosphere in the small struggling company, and now one of the partners won't let me in the door any more!!! Flyers have so little value that they've become sublime. In New York you get 20 glossy cards from club kid promoters every time you step out the door. They promise you free admission, cocktails, gifts, and wild 8 theme evenings in huge corporate discos. They mean less than nothing, and I've been thinking of inventing a wrist clamp flyer trap that would snap on their wrists and disarm their flyer hand. Big Clubs can afford tons of glossy flyers and cards and free drinks because they are such huge anonymous corporations that if the ten free people shill one confused sucker into paying $4 for a beer, $15 to get in, $2 for a coat check. etc.. they can still make a profit.

MONEY

I make money through low-level promotion now, but I've been doing it for two years pretty constantly, and the time/expertise-money ratio is bizarre, uneven. It's not so much money you want sometimes as crowds, anyway, and it's better to have a crowd paying 3 or even 2 bucks than a room that's empty because nobody wanted to pay 5. Money takes on more of a token status. If I get $70 for promoting a huge show in a big theater, and performing, I'm thrilled. Groceries and subway tokens for a week! If I can give a performer $6, it's a sign of respect. It makes people feel good in a market that's cram packed with glamorous budding entertainers and barely any audience members. I felt great when I got $8 for reading in the Lismar Lounge on a Sunday afternoon. It sounds corny but it felt better than getting a thousand for doing something I didn't want to do. My friends and I probably pass the same money back and forth constantly, because when you know all the dynamics of putting on a small show you would rather cough up the $3-$5, if you can, than scam your way in. I don't sell alcohol at my shows. The owner of the Burlesque theater I book would get busted in a hot second if I did it there, and although I could get a one night liquor license (I think you register yourself as a non-profit business for $33 or something?) I'm not very businessy and I don't have a car and hauling large amounts of beer and ice around Manhattan always sound too exhausting. If you live somewhere that is less police ridden than S.F., LA, or NYC it would probably be easier to set yourself up with a garbage can of beer. Also, in big cities it's too easy for someone to just go to a corner store and buy a beer for a buck, I bet in the suburbs it would be harder so you could sell more. I prefer the tightrope act of trying to actually entertain or scare people who aren't loaded and are trying to focus on my twisted idea of entertainment.

ENTERTAINMENT

Just about any real person is more entertaining than someone pretending to be real. Hardcore Punk/Suburban Jocks with matching outfits, girlfriends, and thousands of dollars of equipment can be a bland snore compared to one person who knows how to give a good reading. ABC NO RIO has been a good training ground for a lot of people, and I think there should be one in every town. Mathew Courtney runs an open mike every Sunday. People sign up to perform at 6:45 sharp, and there is one featured preformer. Everyone donates a dollar if they can. The level is pretty hardcore, you can't just get up after a tough old woman's blown you away with her schizophrenic ranting poetry and be lame. If you are bad, the audience (mostly other hopeful performers) lets you know right away. If you're tough enough to keep coming back until you are good, there is no better training. Entertainment is the truth, even Sammy Davis Jr. is not lying. Only lies are dull. I have bands, solo musicians, industrial folk, poets, dancers, and of course myself perform constantly, and bands are my least favorite to deal with. There is a bigger disaster level. Bulky expensive equipment, noise complaints, infighting, jockeying for time slots, as well as the fact that it's hard to tell five people who have just moved an entire PA somewhere to play only 15 minutes, and they can go on forever. But I CAN put on shows with bands, and I don't know a thing about equipment and never carry anything heavier than a purse, so there is no excuse for not trying it. (see Bylaw at top)

EMPOWERMENT

I hate it when I start sounding political, but it is true that if you don't like the way things are, even if it's only because it's affecting your night life, you should change them. It's just not that hard to put on a show. Everytime that I deal with a corporate level, things go wrong. Big radio stations are assholeish and bewildering to deal with, KPFA (S.F./Berkeley), FMU (New Jersey) and WBAI (NYC), all underground shows, are incredibly easy to deal with. They let me talk for a while, not in an unnatural one minute spurt, and they are happy rather than upset if you have something to babble about. Big clubs always give me their cards when they come to one of my shows, and then they don't return my calls, forget my appointment, or act like Frank from Blue Velvet when I show up. They don't really need a thinking promoter, anyway, they're selling escape, not reality: Booming house music, pitch darkness, alcohol, vaguely S&M ritual admission policies. Big magazines deal with me strangely and fearfully while small weeklies and fanzines let me do whatever I want, and the small record label I'm on, 109, just mixed my cheap little 8 track recording instead of giving me a lecture on my unprofessionalism. And it was easier to do six songs on the 8 track at a small studio than to deal with 24 track jingle engineers on cocaine fiddling with one song for eight hours. Cable TV Shows are fun to be on and also easy to create and air, while the only time I get on national TV is when I'm lying my head off on panel talk shows as part of a free trip and lunch scam.

As somewhat of a materialist I hate to think that all these large ineffective structures don't look like they're going to play Daddy to me or my friends anytime soon, but we can't just stop entertaining while the rotting castles crumble under our feet. After all, the best moment in low level promotion is when you look at your squabbling performers, confused audience members, and flakey crew and realize that there's nowhere to really climb to anyway.

For anyone coming to NY who wants to perform, there is a club in Brooklyn called the Lizzerds Tail that can handle anything, including full bands: 278 Broadway/ Brooklyn, NY 11211/ (718)486-6261: ABC

No Rio is at 156 Rivington St/ NY, NY/ (212) 254-3697. Don't call me, one of the rules of Low Level Promotion is that you have to always say that this is the last show you'll ever do.

As some of you know, Martin Sprouse recently published a book called Threat By Example, and those of you intelligent enough to buy this excellent book and actually read it may have noticed that I was one of the contributors. I forgive you if you're not impressed, but I felt pretty honored to see my words and my handsome mug displayed in such a prestigious volume.

The day I got my copy, I was at the laundromat with Tre Cool, who plays drums in our band. He was practicing his trumpet and scaring old ladies while I opened the mail. When I got to Martin's package, I said, "Look, Tre, I'm in a book." He looked at my picture and leafed through my essay, and said, "Wow, that's really cool." Then he added, "But I'm not going to read what you wrote because you always write the same thing."

I hate to admit it, but he may be right. Like this column was almost done when I started getting sick of listening to myself. I was writing about the death of Abbie Hoffman, and how I saw Pete Townsend clobber him on the head with his guitar at Woodstock and how the hippies did blah blah blah...

I'm sick of writing about hippies, I thought, and sick of giving people the impression that I'm some geezer who has so little going on in his life now that he has to constantly wallow in the past. I don't want to turn into some terminal bore who starts every sentence with "Back in the 60s..." which by the way is just a variation of that other great favorite of kids the world over: "When I was your age..."

So I was going to can the whole story and start over until an experience I had the other day while walking with my friend Michael on Telegraph Avenue in Berkeley. Mike's one of those guys that Governor Reagan used to call "outside agitators," whose main job in life is to go to lots of demonstrations and stir up lots of trouble. He introduced me to a couple of his buddies who were trying to decide whether to go up to north to blockade the forest against the loggers, or to stay in the city for the anti-apartheid rally. After they left, I said to Michael, "Boy, those guys look like they just stepped out of a time warp from twenty years ago."

"They wouldn't like to hear you say that," he told me.

"No, really, they look exactly like these two hippies that lived upstairs from me in 1968," I insisted.

Michael went on to explain that his friends wouldn't want to be associated with hippies because hippies were so wimpy and self-indulgent, while his friends were militant and committed.

"I don't think they're thinking of the same hippies I knew," I answered, "because most of the ones I knew were harder core than most punks are today." He just looked at me with that kind of half-interested smile you give to the old folks when you want to humor them.

Just then, as luck would have it, I ran into my brother, who had just gotten back from a visit to our old stomping grounds in Ann Arbor. We started swapping stories about the old gang, reminiscing about Iggy Pop selling his guitar so he could buy more heroin, talking about how we used to survive by stealing schoolbooks or anything else we could from the college students, the time our friend Richard firebombed the drug store because its employees beat up some hippies caught shoplifting. I could see Michael's eyes widening as he listened. This sure didn't sound like the hippies on TV or in Hair.

And then I realized that if Michael, who's in his mid-20s and very well-read and very intelligent, had such an incomplete picture of what the 60s were like, most younger Americans probably don't have a clue. And I realized that if people like me don't tell them, they'll never know. Yeah, they might have a chapter on it in history class, which will make about as much impression as most other chapters in history class do. Like when I was in school and we studied about the 1930s and 40s, all I got out of it was that there was a terrible depression and then a terrible war, and that these battles were fought here, here, and there, and that we won because our side was better.

Then I asked my dad what it was like to live in those days, and got a whole different picture. He told me about the labor organizing and the strikes, and how the cops shot down workers for trying to start a union, and how millions of Americans were socialists, and how many people felt we were very close to having a revolution in this country during the 1930s. And he told me about the total insanity of being taken by force from your home and family, being put in a uniform and taken to a strange country on the other side of the world and told to start killing people.

Now I was hearing some real history, and now I got to understand a bit about how my dad had gotten to be the way he was. Between the Depression and World War II, he had seen some of the best years of his youth stolen from him. He could be forgiven for being a little cynical, even bitter. Like most who had lived through the Depression, he felt a deep need for financial security, and he worked hard to obtain it. Like most members of his generation, he was appalled when our generation announced that we couldn't care less about it.

He sneered at the anti-Vietnam marchers on TV, even though he was totally against the war, always had been, even before I was. "Fair weather protesters," he'd call them. "They don't have the kind of commitment that the workers did back in the 30s."

And as fathers have an annoying habit of being from time to time, Dad was right. The movement of the 1960s made a lot of headlines and changed some lives, but if you judge it by tangible results, it was kind of a flop. All the riots, all the marches, all the LSD coursing through the brain waves of America's children, and twenty years after the fact our country is in danger of becoming a a fascist theocracy along the lines of Iran (I know Jeff Bale will probably complain that I have once again misused the term "fascist," but let's just agree that we're employing it here in the broad punk rock sense, i.e. as a synonym for "really bad").

One of the biggest reasons that the would-be revolution of the 1960s didn't succeed was that it never attracted too many supporters outside the young, white, and middle class. Yes, there was a parallel, and much more violent uprising among blacks in the big cities, but you didn't see too many hippies burning and looting up in Harlem or on 12th Street in Detroit, and inner city blacks were almost as scarce at anti-Vietnam demonstrations. Neither group aroused too much sympathy among white working class Americans, who make up the largest single population bloc in this country.

That seemed strange to me, after what I had heard from my father. In the 1930s the workers were radical as hell; by the 60s they seemed to have turned into a bunch of reactionaries. They were willing to mindlessly defend whatever the US government said or did, sometimes going so far as to beat up antiwar demonstrators, and yet it was workers who bore the brunt of the Vietnam War. They were the ones who got drafted to fight it and had their taxes raised to pay for it. And yet they saw those of us who were trying to stop the war as their enemy.

Even the big labor unions chimed in on the side of the war and the government. War is good business, of course, and as long as there are lots of jobs, the labor unions have power because they can use their control over the work force to squeeze more money and benefits out of employers. In the 60s, most white workers were doing just fine, able to buy big cars and houses and maybe even a cottage on the lake while doing the same kind of factory job that their fathers and grandfathers could barely survive on. The fact that the guy down the block who worked on the assembly line could now have a swimming pool in his backyard was offered as proof that the labor unions had been successful in their struggle.

This was a massive trivialization of history, just like what the media is now doing to the movement of the 60s. The labor movement of the 1930s was about drastically restructuring society, not just pay raises and fringe benefits. And the same was true of what went on in the 60s. We didn't just want to get out of going to Vietnam, and postpone having to get a job while we partied for a few years; we wanted a whole new world.

Well guess what, buckaroos (yeah, I know that's Mykel's word, but I figured he wouldn't mind me borrowing it): we didn't get it. Most of us were willing to sell out even cheaper than the workers of the previous generation; as long as we got our ration of drugs and sex, we were willing to shut up and go away. I don't blame young people for not having a particularly high opinion of people my age, but I don't think they know the whole story. For that matter, neither do we. If you hear the TV tell you enough times that all the hippies have sold out and turned their backs on the values of their youth, you'll start to believe it, even if you can see that's not true of yourself or your friends. You end up feeling isolated and helpless, like what can a tiny handful of us do against the vast rising tide of stupidity?

But there are way more than a handful of us, cutting across all generations and classes. As amazed as young people today

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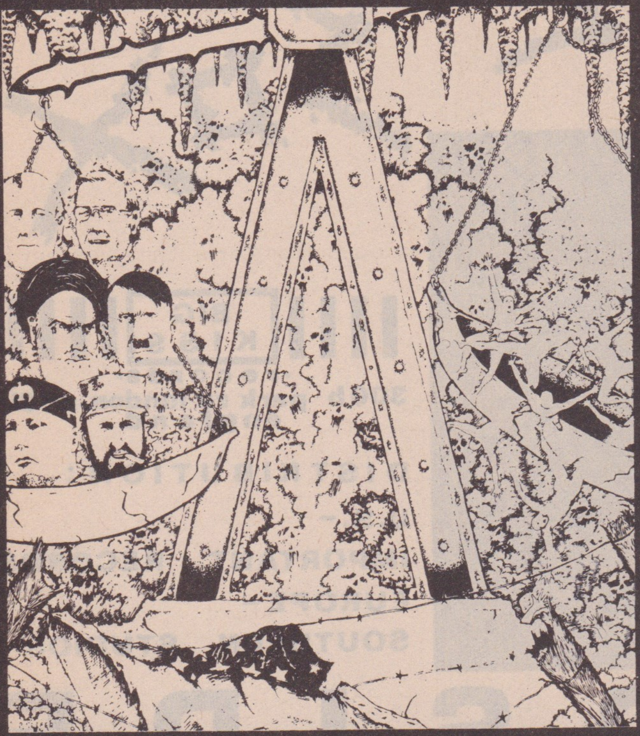

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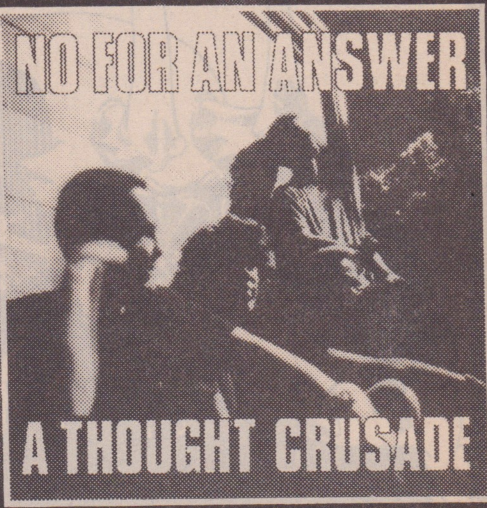

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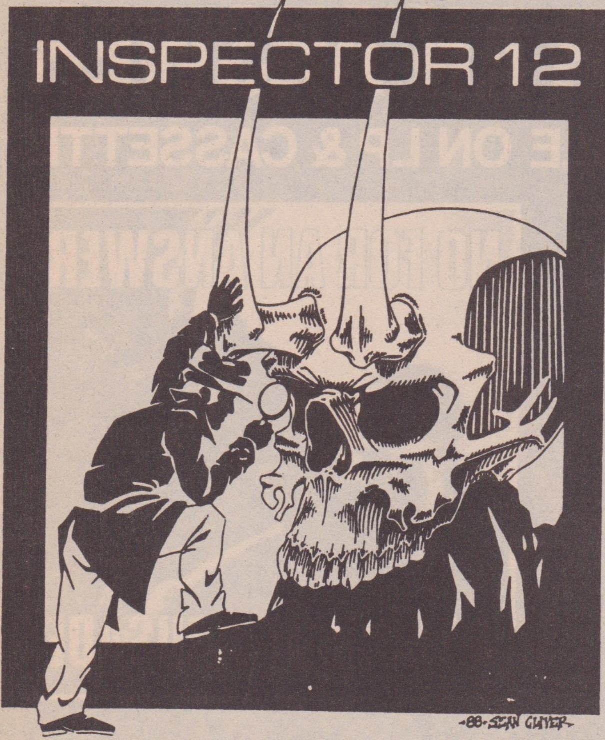

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are to find out some of what really went on in the 60s, so are people my age when I tell them what some of the young people I know are up to today. The most radical and inspiring person I know is a 71 year old woman who hasn't backed down a bit in her beliefs since she became a communist at the age of 15. It was she who brought me back to my senses when I was starting to get jaded and cynical at the ripe old age of 28.

Those who control things have an interest in keeping the generations and classes divided. If young people remain essentially ignorant of what went before them, then they can be more easily programmed to meet society's current needs. If they believe that anyone who looks, dresses, talks, or thinks a little differently from them is a potential enemy, they will never be able to successfully threaten the existing order.

Anyway, that's my rationale for telling my stories. It's not just nostalgia, though that's a pleasant exercise; it's my determination to not let the history of our times be distorted and forgotten.

Well, I guess I've gone and used up my whole column explaining why it's all right to tell old hippie stories and now I don't have any room to tell you one this month. I was going to talk about Abbie Hoffman, and what a sense of loss I feel over his death, because to me he was one of the very few radical "leaders" of the 60s who kept working for what he believed in right up till he died. I don't know why he finally gave up on his own life — assuming the coroner's verdict of suicide is correct — but at the age of 52 he was still chaining himself to the gates of nuclear plants and chasing CIA recruiters off campus. Maybe he just got tired, maybe there was some tragedy in his personal life that was too much to bear. But a little bit of him lives on in me and in many others who saw him in action.

Abbie's consuming passion was for freedom, and he recognized that freedom is not some abstraction that you demand or fight for, or that is wrapped up in some flag or belief system, but simply the way you live your life. When he threw money out onto the floor of the New York Stock Exchange, when he showed up for a hearing of the House Un-American Activities Committee wearing a shirt made out of the American flag, when he blew marijuana smoke into the lens of the TV camera, he sent a message across the land that said, "Hey kids, this is your country too, and you can be as free as you dare to be."

It's still true, by the way. So long, Abbie, and thanks for the memories.

Nationalism. A charged word. A dirty word? I've heard a lot of people say that all nationalism is bad, and that U.S. nationalism is no different from Canadian nationalism or any other kind of nationalism. If you're arguing consistency, that's true. Those same people will argue that "black power" is the same as "white power" and those man-hating feminist lesbians are just as bad as women-hating macho spermbrains.

You can argue logically all you want, but logic doesn't rule the world. I got in a big argument with Mykel Board once about censorship of pornography in Nicaragua, and I said that I think pornography in this country should be legal and uncensored, but I can understand and support the censorship of pornography in Nicaragua, and in fact I think they should be even stricter there than they are. This may not make any sense, but I don't think there are absolutes that you can apply to every country, to every culture, to every situation. I believe that different situations actually have different "truths". Something I grew to understand during my stay in Latin America is that truth there is dependent on circumstance. Here it's considered a constant.

For example, hitchhiking. You might ask someone for a ride and they will tell you "I'm only going a short distance" or they'll just make a hand gesture that means the same thing. And maybe they are or maybe they're not, but it doesn't really matter because what it means is they're not going to give you a ride. That's the truth. Whether they're lying about the reason or not is irrelevant.

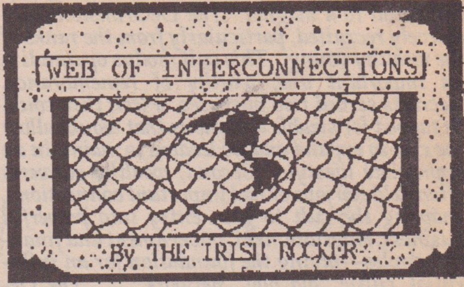
I'm getting off the subject here. Back to nationalism. I have a lot of friends from the part of Basque country (between France and Spain) under Spanish control. Though they are technically citizens of Spain, they do not consider themselves Spanish. They are Basque nationalists. They are also internationalists (I met them in Nicaragua), in solidarity with oppressed people everywhere. Their nationalism has to do with reclaiming the culture that has been stripped from them by centuries of domination by Spain. It doesn't have to do with hating other people for their race or nationality. And in my mind, that's what separates it from U.S. nationalism, or British nationalism, or nationalism of any "oppressor" nation. Nationalism of the underdog, as opposed to nationalism of the top dog.

I see "black power" as completely different from "white power", because black power is a *reaction* to centuries of slavery and oppression. White power is a fearful, cowardly attempt to keep the status quo, even drive it backwards into the past, to keep other people from asserting their rights as human beings. The only way these people can feel powerful is by putting other people down.

Like black power, radical feminism is a *reaction* to centuries of institutionalized oppression. (Though I think male and female relations in our society are more complex than that, because women have certain powers that they abuse men with, which I think leads to a lot of male anger and frustration... but that'll be a future column.)

A lot of people see reaction, especially over-reaction, as a negative thing. I don't. I think reaction and over-reaction are a natural and important part of the learning process. I don't think the see-saw will just keep jumping from one side to the other. Maybe I'm just naive, but I really believe it will level out, at least a little, over time.

By the way, I'm moving to New York for a year, so if you want to write to me personally (not for print in MRR), write to P.O. Box 138, Prince St. Station, New York NY 10012. I'll be there around the middle of June, so before then write me c/o MRR. I'll be looking to form a band in NYC (I play bass), so contact me if you're interested, especially women.



Continuing the investigative journey into Satanic cults: A World Damned By An Ultimate Evil-Satanism.

It is clear that the real motive behind the Tate-La Bianca killings was clearly the result of narcotics. This does remain the overall important factor in understanding the reasons why Charles Manson and followers committed these murders. But in the mist of this madness there is also another revelation that can not go unnoticed. The element of the occult-Satanism.

It was on Haight-Ashbury that Satanism seemed to swoop down from the sky like a giant vampire bat. From beneath the surface of the sidewalks, Satanism, like that of weeds, pushed through the cracks, cracks of age in the concrete. It was here on the street that Charles Manson met up with the *Process*.

But in the beginning, there was a man and a woman; and they came together in London, England. The year was 1963......... Satanic cults lurk in various guises, and their recruitment techniques also differ. Some harvest via pseudo-legitimate counseling or "self-awareness" groups—actually fronts—which frequently flourish around campuses or military bases or in major cities.[1] *An unsuspecting youth, already possessed of a mind-set ripe for manipulation, will enroll for a series of courses, seminars or therapy sessions allegedly intended to put his or her life into focus. What follows is a period of careful screening and weeding out. In time, the chosen few find themselves drawn deeper into a web of deceit, rejection of traditional values, and conversion to the twisted beliefs of the group's leaders. At the outset, the Process was one of these groups.*[2]

The Process Church of the Final Judgement was born in London, England, in 1963-1964, the Damien-child of two ranking members of the Church of Scientology who split with the parent organization following some philisophical differences with the teachings of L. Ron Hubbard, the developer of Scientology.[3]

The founding couple of the Process, Robert Moore and Mary Anne Maclean, had met while receiving advanced training at the Hubbard Institiute of Scientology on London's Fitzroy Street. Divorcing Hubbard, they married one another and adopted the cult name of DeGrimston for themselves......... On their own, and with their new cult names, the DeGrimstons began to experiment with sophisticated mind-control games. They started a center to study what they termed "Compulsion Analysis"—for research into and elimination of compulsive behavior. They preached a doctrine of free choice, declaring that individuals were completely responsible for thier own fates, actions—and afflictions. Mary Anne, for instance, reportedly believed that Jews chose the gas chambers; and even birth defects were said to be freely selected and carried into the present from past lives-[4]*-as the DeGrimstons also believed in reincarnation. The gods they worshipped were two in number; Jehovah and Lucifer.*

Not surprisingly, the fledgling Process attracted a following. Young, searching and dis-

turbed men and women were drawn to the group like metal to a magnet. The DeGrimstons also actively recruited, particularly from the ranks of the wealthy young. This cult modus operandi is an important one, worthy of remembrance. Recruits served two purposes. First, they could be tapped for sizable donations that would allow the cult to expand and its leaders to maintain an appropiate lifestyle. Second, wealthy converts often held top jobs or had important connections, enabling the cult to gain entry into powerful business, entertainment, government and financial circles—laying the foundation for an influential, cultic "old boy" network..........The DeGrimstons weren't content with a limited operation, however. In the tradition of egomanical gurus everywhere, they decided to expand—internationally. Accordingly, they, along with eighteen disciples and a number of Alsatians, embarked for Nassau in the Bahamas in June 1966. They lolled in Nassau for six weeks before leasing a large tract of land on the beach in Xtul, Mexico, which is situated on the Yucatan Penninsula. The Mexican period was a significant one because while in Xtul the Process's two gods, Lucifer and Jehovah, were joined by a third: Satan. For the first time, the group began conducting moonlight Satanic rituals. Also at Xtul, the notion of founding a formal Process Church evolved. To Process members, the Xtul experience was the equivalent of Christ's forty days and nights in the desert. Returning to England, the group sought out the famous, striving to convert the Beatles and the Rolling Stones, among others. A bookstore was opened, a coffeehouse perked and a Process magazine rolled off the presses. The cult was enamored of bloodshed and war. and its magazine reflected this obsession. Hitler was considered a noble gentleman worthy of admiration—and worship. [Note: Remember that much of the basis of the Third Reich was heavily into occult beliefs. Hitler was very much a practicing Satanist amongst other things. Note too, once again the Nazism connections. Many satanic cults share this connection.] *In late 1967, Robert DeGrimston published a book, "As It Is", which spelled out the Process philosophy:* [5]

Christ said: Love thine enemy. Christ's enemy was Satan and Satan's enemy was Christ through love, enmity is destroyed. Through love, saint and sinner destroy the enmity between them. Though love, Christ and Satan have destroyed their enmity and come together for the end. Christ to judge, Satan to execute the judgement. [6]

The key to this treatise is contained in the sentence which says that Christ and Satan have joined forces to bring about the end of the world. Christ, according to the Process, was employing Satan as a hit man. So worshipping Satan was akin to worshipping Christ. And killing in the name of Satan was actually killing for Christ, a divine mission. Naturally, DeGrimston was thought by Process members to be Christ, and they, in adoring Satan, were the agents of God working under divine orders to save the world from itself by hastening the day of the Second Coming. In the end, the cult would survive to build a new world of Satanic glory. From the bible, the signs of the Second Coming were evident: the fires of Armageddon, death, chaos and confusion. The Process firmly believed its divine duty was to hasten the arrival of the Final Days—and bastardizing the bible told them how to do it. This was a blueprint for murder, butchery and other crimes cloaked in religious justification.

Would the disenfranchised, rebellious or power-hungry swallow this perverse theology? Most assuredly, the DeGrimstons believed, and they prepared a go-ye-forth-and-teach-all-nations crusade which swept into the United States in late 1967. [7]

"My prophecy upon this wasted earth and upon the corrupt creation that squats upon its ruined surface is: THOU SHALT KILL."

It is not known if Process members seeping into San Francisco in the autumn of the "Summer of Love" distributed pamphlets containing that quote from Robert DeGrimston's book "Jehovah on War". But arrive they did, bringing their German shepards, magazines, recruitment raps and twisted theology with them, [8]

The Process, not surprisingly, was fond of the color black. They wore black capes, some with the Mendez goat of Satan stitched in red on the back. Underneath, they donned black robes, or suits and turtlenecks, and adorned their necks with silver crosses. Some wore a mendez goat pin. The official Process symbol, paying homage to the idolized Hitler, was a form of inverted swastika. [9]

Charles Manson was deeply impressed with the *Process*. Many of the people surrounding the Tate killings, those who were associated with the people murdered and even a few of the murdered themselves date back to this period of the *Process* making ground in California. Why these specific areas of intriguing evidence were overlooked at the trail of Manson and his followers is something to consider. It is in my opinion that within this whole maze of crime, drugs and occultism there lies a bombshell of some sort. For now, it is important in the context of this ongoing series of columns on the topic of Satanism to learn more in detail about certain areas of the Manson case. For much of what has been discussed surfaces in the Son of Sam case in New York. After all, the general media has remained silent about the huge web that connects the case of Manson and David Berkowitz as well as other murders in the United States.

It is truly amazing that today in our society, most would have us belcive that crime is easily explained. That there are not mysteries, huge webs of people who commit acts that are against the law in the name of an ideology, but to believe that crime is committed out of insanity, a battered home life and so on. In the reality of the world of elements of Satanism, there are infact tentacles reaching outwards to other Satanic organizations, a network, so to speak, with a cause and effect, an organization of people sane enough to do what they do in the name of their belief.

It troubles me deeply to know that there are people who believe that Charles Manson was this or that and idealize whatever substance they have found. Yet, do they really understand the real truth behind his actions, motives and preachings. Do they know the influence, influence of the Satanic organization the *Process?*

Though short in nature this month, partly because I wish people to digest this information properly rather having to deal with so much more at one time, next month the connections of the Process will be further examined in the cases of Charles Manson and the Son of Sam case, David Berkowitz.

For whatever is covered up, it will be uncovered.... And with every secret, they will be made known...... What is spoken in the dark, will be spoken in the mist of the broad daylight....... What is heard behind closed doors, will be shouted from the housetops...... Shouted!.... for all ears to hear and know, that the truth is the truth and truth can not be bound and gagged by lies.

Until next month, Peace, Love, Unity and, as always, Knowledge!

—The Irish Rocker

Footnotes:

#1-Maury Terry, The Ultimate Evil,(Dolphin Books, Doubleday & Co., Inc., New York, 1987.) p. 172.
#2- Ibid., p. 173.
#3- Ibid.
#4- Ibid.
#5- Ibid., p. 174.
#6- Ibid., p. 175.
#7- Ibid.
#8- Ibid.
#9- Ibid., p. 177.

I'd like to talk about "homelessness" this month. This subject might be of intersst to all you musicians, punk rockers, oddball geniuses, and all-around fuckheads that comprise the vast majority of the MRR readership. Because when the shit hits the fan, we underground types will be the first to hit the skids. I ended up on the streets when I was I9. It was kinda shocking how easily it happened. I ran out of money, couldn't pay the rent, and, voila!, instant street person.

At first it was kind of exciting. Ya know, like a rolling stone, no direction home, et and cetera. But after about a year I started to seriously panic. I vividly remember walking down skid row one sunny day thinking, "This is where they PUT people like me! The oddballs, the defectives, the losers... society dumps us off to the side." (Course, after a couple of years living in suburbia, and a couple more working inside the corporate world, I can assure you it's no tragedy to be dumped out of THAT society ... but that's another story.)

The scariest thing about being stuck out on the streets is the realization that the longer you're out there, the harder it is to get off the streets. You can't get an apartment if you don't have a job, and you can't hold a job if you don't have an apartment. How I finally broke out of this vicious cycle was by landing a job as a bike messenger; one of the few employers that would hire me in my generally skuzzy street appearance. In fact, I had to sleep on an off-ramp during the first two week of my job until I got my first paycheck and could afford to rent out a room. No easy task.

The room I rented was at the Planters Hotel on 2nd Street in San Francisco; affectionately referred to as "the Planter's Nuthouse." $18 a week, believe it or not. It was the last remnant of ths 2nd Street Skid Row that was slowly, but surely, being gobbled up by the Financial District. And its days were numbered, too. A couple months after I moved out, PT&T bought the hotel, paid-off (bribed?) all the tenants to "relocate", and tore the building down to put up another soulless office building. Another low-rent hotel bites the dust, and where do you think all the low rent people end up? Either these business people are too stupid to figure out the obvious, or, more likely, they just don't give a damn. Hey, it's good business, survival of the fittest Jack. If the poor people get crushed in the process, hey, it's a tough world and when the going gets tough the tough eat the weak.

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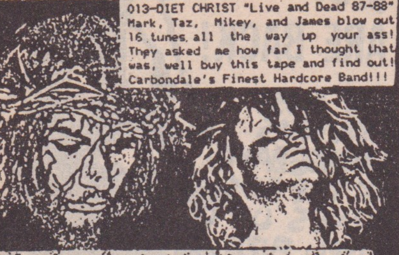

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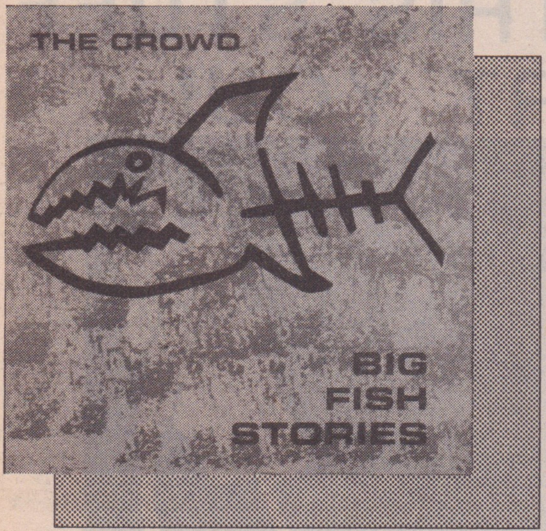

The Crowd "Big Fish Stories"

Finally, the Crowd from Huntington Beach resurface and record a killer follow-up to their classic LP "A World Apart". Remember "Beach Blvd."? Remember H.B.'s? Well, the beach is back! The Crowd have matured as musicians, but they haven't lost their edge. Check out these 12 new classics. On LP or cassette.

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Don't forget these other fine releases:

Bulimia Banquet "Eat Fats Die Young"
A very chaotic debut release from this southern California combo. Two girls and two guys make more noise than you can imagine, combining metal, punk, thrash and a good dose of good old art damage.! 14 songs, with lyrics and all that stuff.

Detox "We Don't Like You Either"
Detox are long gone, but their vinyl documentation still lives on. This LP features 7 studio songs and the 31 minute epic "Everybodys An Idiot". Guitar master mind Tony Malone is now slinging guitar with Thelonious Monster!, so get this before they get famous.

Instigators "Shockgun":
England's Instigators have always been known for their high energy rock and roll combined with intense and aware lyrics. This LP is their first domestic release, featuring 13 rocking numbers. The Instigators showuld be touring over here by summer, so be prepared!

Coming soon:

Death Ride 69 "Elvis Christ The Album"
Al really likes this band a lot and says that we should type in lots of the usual record hype BS here so that you'll get all excited, which hopefully you will! Then you'll rush out and buy it as soon as it's in. Al, how's this for approximating font and point size?

COLUMNS

I've seen lengthy books, and 40-page articles on why we have homeless people in this great land of ours. But it ain't no fucking complicated mystery to me. Take the Planters Hotel scenario and mulitply it thousands of times over all across this great land of ours and there it is in black and white, my friend.

And what do you get when you end up on the streets? You get a very, very hard life. For instance....

My best pal on the streets was a guy named Fealess Frank. Ole Fearless Frank had the worst luck of anyone I ever met. Born with the proverbial dark cloud over his head. Raised in ultra-conservative Utah, his parents caught him sucking off this guy when he was 12. They spent a fortune dragging him to the shrinks to "cure" him of his dread homosexual disease. He was not cured. At 13 he started stealing booze fromhis Dad's liquor cabinet. One night he took his Dad's cadillac out for a drunken joy ride. Ended up smashing into another car in a head-on collision. Since he had no driver's license, let alone insurance his Dad ended up getting sued for every penny he had. Imagine you're 13 years old and you've just wiped out your family. That was ths kind of luck he had. Fearless Frank.

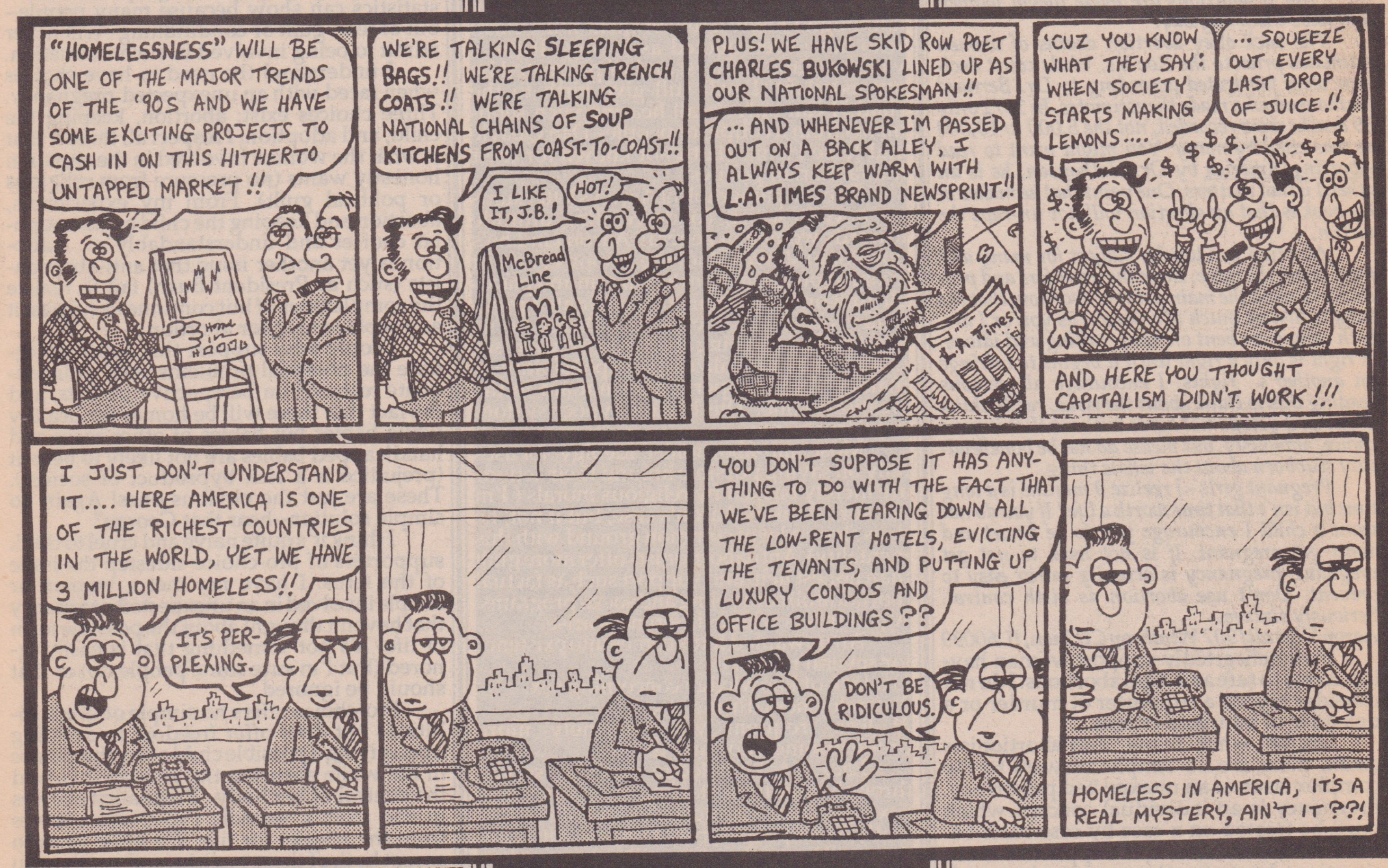
He came to San Francisco with $500 in his pocket. He took out a room in the Fairmont Hotel one of the ritziest joints in town, ordering up room service for champagne and caviar for every meal. His money lasted 2 days. And he'd been on the streets ever since. "And if I ever get my hands on some money, I'll do it all over again," he'd say.

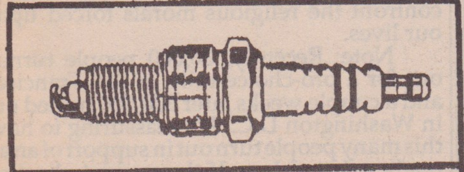
Fearless Frank used to kill time by walking crosstown to the Golden Gate Bridge everyday. "I always thought of jumping off," he'd say. "But it just looked so beautiful, so peaceful, staring out through the fog into the Pacific."

One of the last times I saw him his face had been horribly battered. "I was sleeping on the off-ramp by the Union 76 clock," he explained, "when that crazy guy with one leg on the crutches snuck up on top of me. He's all pissed off at the world cuz of getting his leg blowed off in Nam, so he took it out on me. His upper body was strong as hell from lugging himself around all day on those crutches. He pinned me down and raped me. And then he beat the hell outta me with his crutches."

That guy had almost got me one night; I woke up in the nick of time (on the streets you learn to sleep with one eye open!). He was about two feet from me when I literally jumped out of my sleeping bag. He stopped on a dime, turned around, and sped off in the opposite direction, swinging wildly back and forth on those crutches. "I'll get you!," he screamed. "Now I know where you sleep!! I'll get you!! I'll get you!!"

Shortly after that Fearless Frank walked to the Golden Gate Bridge and never returned, painlessly dissolving into the ocean mist. And that's life on the streets; very real and often very grim. Many luck be with you my friend. And luck to you, Fearless Frank, wherever you are.





EASILY AMUSED MARTIN SPROUSE

The following is a letter we received that examines one view point concerning abortion, a topic that has sparsely been discussed in MRR. Since this letter brings up most of the key opinions that I strongly disagree with I'm using it as a forum of response and editorializing.

Dear MRR,

I am writing concerning a topic that I have seen numerous "punks" rallying in support of abortion. Citing themselves as supporters of women's rights many have jumped on the pro-choice bandwagon. I am a supporter of pro-choice also - the baby should have the choice to live or to be aborted.

Most supporters of abortion claim the "right" of a woman to have an abortion but sidestep the whole issue of the baby. Of course the "fetus" is just tissue, right? A fetus is only tissue to the same extent as you and I only being tissue. An abortion is legal for a woman any time before the 30th week of pregnancy. Here we must decide when life ends to when life begins. I believe that if a person's brain is functioning then they are alive, if their brain is not functioning they are not alive. Brain waves can be detected as early as the sixth week of pregnancy. Babies have been born as early as 19 weeks. Many attempts at abortions in the 22-30 weeks at weeks of pregnancy have resulted in live births, the baby dumped in formaldehyde in some cases, choked to death by the "doctor" in other cases, and quite often given up for adoption.

A common "punk" idea is if it is not hurting anyone else then it is alright. If death is not considered harm then what is?

"But what if women were not allowed to have abortions then we would be grossly overpopulated."

The world is already grossly overpopulated and we are in a sad state. But I have not heard of

any groups supporting the extermination of any children under the age of three to stop overpopulation. I feel that when a women is pregnant she has already made her "choice", abortion should not be used to merely cover up one mistake with another.

"What about cases of rape, incest, and when the mother will die if she gives birth?" A Pregnancy occurring from a rape is quite rare, one in every 2,500 cases of rape. The low instance of pregnancy occurring from a rape is due to 2 factors, the trauma of the woman, and the fact that most men do not ejaculate during a rape - they rape for the "power" not for the sexual "need". In cases of rape or incest I believe the woman should still have the baby, if she does not want to keep the baby she can give it for adoption, again I would say not to cover up one wrong with another. With the medical technology now available a woman is not in danger of losing her life during a pregnancy or labor thanks to C-Sections.

"But if abortions are made illegal women will have them anyway."

The back alley abortion deaths of women estimates prior to the Roe Vs. Wade court decision were fabricated according to Dr. Bernard Nathanson who made the estimates. In 1972 only 39 deaths were recorded, not the 5,000 to 10,000 as was cited by many. You might want to read Aborting America by Dr. Nathanson, he is an atheist if that matters. One point that he makes in his book is that an abortion will not un-rape the victim.

Abortion is a touchy subject for many and most avoid the issue. Even the pro-lifers and pro-choicers avoid the main point of abortion, that the baby is just as much of a person as you or I are, both camps are bent on name calling and idiocy. A right is only a right until it begins to infringe on another's rights. I encourage all persons reading this to think about the issue, really think about it, if you do not agree with me that is your choice, obviously, but please do not be boneheadedly stubborn about the whole thing.

Pregnant girls - I realize 9 months is a long time but isn't that time worth a life? If you do not want a child I encourage you to be smart and don't get pregnant. If is not hard to not get pregnant, pregnancy is actually rather easy to prevent. Don't use abortion as birth control.

Seriously sincere,

Aaron Vigardt/907 Winthrop Ct/Zion, IL 60099

I wholeheartedly support woman having access to safe and legal abortions. I do not consider myself a supporter of murder or a defender of inhuman crimes.

Unlike what many anti-abortionists claim, there are no simple answers to the complex issue of an unexpected pregnancy. Pregnancy is an individual concern which must be treated on a case by case basis because no one solution can be applied to every situation. A set of options must exist to suit the individual, specifically a choice must exist because the decision ultimately rests on the availability of resources--emotional, physical and material.

In regards to the decision when a fetus becomes a human being, it depends soley upon one's beliefs (Most medical "facts" and procedures can easily be debated). Roe vs. Wade (the 1973 case that made abortion legal in all states) was partially decided upon the fact that there's no real evidence when life actually begins so it's impossible to outlaw abortion. Anti-abortion activists (such as operation "rescue") claim that life begins at conception and are currently challenging in Supreme Court the Roe vs Wade decision with this stance.

I truly believe that no law, morality or methodology should force a woman against her will to go through the process of brining a child into this world. To expect a woman to carry an unwanted child defies all the basic aspects of humanitarianism. To inflict pain and emotional trauma in the name of morality is nothing but pure violent oppression. It is not fair to the woman, and soon to be child, to cure one mistake by making it worse. This is one of the many places where I see the failure of anti-abortion ideology.

At times anti-abortionists display some of the most insensitive attitudes towards life, specifically towards those women involved in unwanted pregnancies. The author of the above letter is a very obvious example. It's safe to estimate that Aaron's intentions are based on a life-caring stance yet his care for women involved in an unwanted pregnancy is nil.

I have yet to come across any woman (although I know a few of them must exist) who have been quoted as saying "If I'm a victim of rape or incest and impregnated by my assailant, I will still give birth to the child." I can only recall hearing such sentiments from a couple of people--Dan Quayle and Jesse Helms (both not known for their humanitarian politics).

The last paragraph of Aaron's letter sums up a very sexist, condescending attitude towards women in general. Aaron (and he's not alone) shoves all of the responsibility of avoided pregnancy on the woman and places all guilt on the woman if an unwanted pregnancy occurs. It seems that Aaron is so wrapped up in caring about rescuing fetuses that he fails to realize his responsibility of making sure his sperm does not aid in the creation of one. This blatant hypocrisy does not surprise me.

Most anti-abortionist ideolgy focuses only on saving possible life and their actions are merely backed by religious morals (I'm not sure if this is Aaron's case, but if not, he does share a lot of common ground with this mentality). Anti-abortionists offer more guilt than honest help and support such as factual (not faithful) counseling and social programs. Again this is where differences arise.

An unwanted fetus comes into existence for several reasons:

1) a lack of knowledge concerning sex.
2) carelessness during sex.
3) less frequent yet extremely more problemsome, rape and incest.

Lack of knowledge can be solved through education starting at an early age. Sex education should be as mandatory as math. Most people truly familiar with children will know that they will sooner explore their sexual desires before they try to understand the purpose of algebra. Carelessness during sex can be reduced by having birth control easily available to all men and women. In many ways it would be in the interest of each country's overpopulation problem to provide free birth control (solve the problem before it starts). With rape and incest, counseling and a large amount of support are a good way to start. Also with education comes the knowledge of one's bodily functions. Many women who are familiar with their bodies (and possible results of sex) are able to make safe guesses when they might be in the earliest stages of pregnancy (presently, over 50% of the abortions today are done within 8 weeks of pregnancy--lots of room for improvement). Having safe and legal access to clinics will turn this guess into a fact. If the pregnancy is confirmed, in most cases the clinics will offer counseling and preparation for the woman's decision which ever one it might be. (Ironically, these clinics are where the militant anti-abortionists try to "save lives".) I know that most people who support pro-choice prescribe to similar concerns and goals because most of them know that sexual repression is hardly a way to deal with such a human function as sex.

Yes, I do recommend that people read all the aspects concerning abortion (it's necessary in developing your own education) but I equally recommend that people talk to people (specifically women) that have been involved with an unwanted pregnancy or child. I'm personally not one to base my opinions on statistics; I find experience to be more of a solid foundation. As with unwanted pregnancy, it's a larger problem than statistics can show because many people--out of fear, guilt or conditioning--will never admit to being involved in such a situation.

I understand the need to have choices when faced with an unexpected pregnancy. Three choices exist: abortion, keeping the child, and adoption. I respect all three if that is what the woman involved in the situation honestly wants (no pressure from religious or political guilt). From my experiences, abortion and keeping the child are the popular choices and understandably so. Adoption is yet another issue that anti-abortionists (such as President Bush) fail to realize the complexities of but continue to suggest it as a replacement for abortion.

People who support this approach ignore the potential problems such as inadequate research on perspective parents, and the fact that there will be homes for healthy white babies but babies of other races and handicapped babies are not likely to benefit (prejudice is a sick byproduct of society). These are just the obvious ones! Again no simple solution--hear that George?

I think it's quite naive and cruel to think supporters of pro-choice sidestep the issue of the fetus. I have not met a woman or couple involved in an unexpected pregnancy that haven't thought about the possible form of life! It's not something that is easily ignored (but I'm sure some people do) or that should be ignored.

Pro-choice offers no simple or quick solutions but does offer freedom in deciding upon giving a possible child a worthy chance in life while ensuring the woman involved the control of her body. Pregnancy evolves in and from a woman. Pro-choice evolves from the respect for life. We must learn to accept both of these realities and continue to confront the religious morals forced upon our lives.

Note: Recently, 30,000 people turned out for a pro-choice rally in San Francisco and a couple weeks later 300,000 turned out in Washington D.C.. It's reassuring to have this many people turn out in support of an already existing law. If the current abortion laws are overturned or further restrictions applied, I'm confident that these numbers will swell and people will naturally protest with anger and not in such a peaceful rally!

On a lighter hypothetical note...I'm sure that if men could get pregnant abortion would have been legal in this country long before 1973 and would never be challenged.

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GROUND

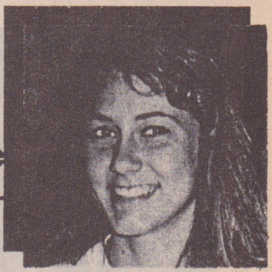
WHATS THE SCOOP?

By Alisa Schulman

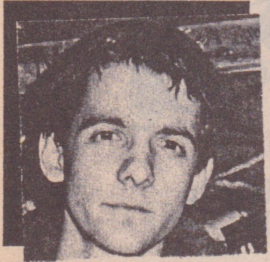
This month's question:

What do you find most upsetting

Ken, age 18, Alameda, CA
"I don't know, I don't watch the news very much... Gangs, violence and shit, stupid assholes killing each other..."

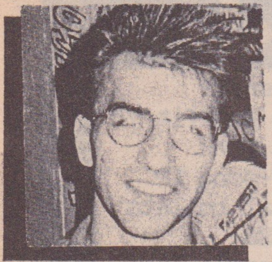


Bonnie, age 17, Sacramento, CA
"Probably international relations. I don't think they're going too well. I guess I'm kind of glad that Bush is in and Reagan's out because Bush is supposed to have a better reputation with foreign relations. I think that's definitely a step in the right direction. Hopefully, it will improve."

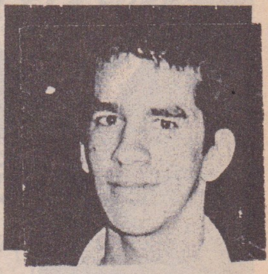


Duncan, age 19, Novato, CA
"I'd say the news itself, because they only report stupid stuff. Like who cares about 'this person got killed, this person got shot, this person got raped...' Who gives a fuck about that? I want to hear about serious issues that affect everyone. They just want to sell soap."

Bart, age 16, Concord, CA
"When the guys tried to leave Germany and got gunned down by the police in East Germany. They were just trying to escape and as they were running the officer was shooting at them, and they got caught. They didn't make it. They just wanted to leave."



Shawn, age 22, Sacramento, CA
"The environment—oil spills, killing animals, animal experimentation, stuff like that. We're just going to keep doing it, and it's not going to matter, and the world's gonna end anyways."



Leo, age 17, Concord, CA
"All the kids getting kidnapped. I have a little girl myself and I don't like the fact that people think it's fun to kidnap kids. I would find it very upsetting and if someone took my kid I would kill that person. I think they should put happy things on the news, not sad things that make people get upset."

Jamie Trevino, age 15, El Cerrito, CA
"The big spill in Alaska. Because it's destroying a lot of nature such as ducks, birds, fish..."

Tony, age 23, Albany, NY
"It's all in black and white."

WHATS THE SCOOP?

in today's news?

Dave, Concord, CA
"AIDS. They're not really dealing with it in the news, all they tell us is that there's no cure."

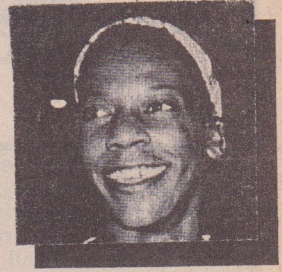
Eric Allen, age 19, Benecia, CA
"All those pro-choice people and anti-nazi and pro-nazi and pro-this and anti-that. I hate it."

"Ethel", age 17, San Francisco, CA
"Definitely the Exxon oil spill. As usual the corporations are ruining our environment. People are protesting, but nothing's being done."

"Cobblestone", age 17, Walnut Creek, CA
"In Hayward they're having a big celebration for Hitler's birthday on April 20th and I think that's pretty bad. It's just an isolated incident, but all this stuff is going on, and most of the public is unaware of it. People aren't doing anything about the whole nazi thing, which is getting bigger and bigger."

Dave, age 17, Pinole, CA
"More bombs keep being made. Also the thing about abortion. It should be legal because if someone is going to have a baby it should be their choice, not anyone else's law against it."

Shaughn, age 21, Benecia, CA
"That the San Francisco Chronicle does not include condoms in the pink section."



Quarter, age 18, Baltimore, MD
"The fact that teenagers are taking the pass...The youth as it is now, it's screwed as far as racism, and the way people are being categorized. It's all of our faults."

Josh Rosenthal, age 18, Berkeley, CA
"The oil spill up in Alaska. It's really lame that they're killing all those animals with the oil. Exxon should have done some research on the (ship) driver's background. He's the one that fucked up and hit the reef. He was drunk."

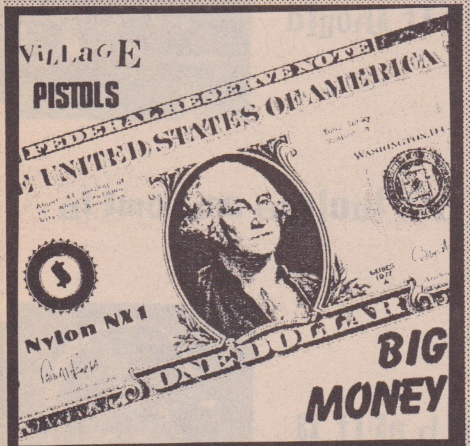
By East Bay Eric —well, this time it's by Tim Yo

East Bay Eric spazzed and didn't meet deadline this issue (too busy getting drunk and writing for those thugs over at Absolutely Zippo!), so I'm quickly filling in for him. But before I get this column underway, I'd like to ask some of you collectors out there, especially those outside the U.S., to send in columns on those rare and exciting records you know about from your neck of the woods. It'd be great to have a wide range of knowledgeable people people sending in pieces on the rarities they're up on. Then, we can rotate those with Eric's and come up with a more complete perspective. And, you needn't send in xerox copies of covers—most of that we can handle at this end.

Now, rather than cover a specific band or region, I thought I'd just rave a little about some of the obscurities I've come across. Though they may be known to hard core collectors, most punk fans have not heard these platters, which are both rare and extremely hot music!

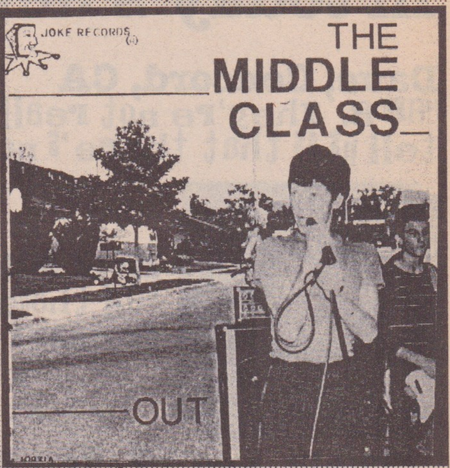
First off, there's the 1983 7" EP classic by PUBLIC DISTURBANCE called "S+M". This was one of the early Mutha Records releases out of New Jersey (Mutha 011). The title song is twisted as hell, both lyrically (no geniuses, these guys) as well as in production. Great echoey distortion adds that mysterious feel to an already catchy-as-hell tune. Weird breaks and psyche ending are the icing on the cake. The other two tunes are equally bent, not quite as catchy, and raging fast punk too. Instant addiction!

Next up we have a 7" out of North Carolina from 1981—THE VILLAGE PISTOLS' "Big Money/ Strawberry Fields Forver". This is an amazing release. Side one is a raging melodic hard-core song with nasty vocals, great drumming and an immediate "classic" feel to it. The flip is a demented version of the Beatles number, also very memorable. Now remember, this comes from an area that had no hardcore bands (predates the No Core and COC thing), and, even more amazing, was produced by Mitch Easter of all people. But time and place aside, this record stands on its own as special.



Another earth-shaker is Japan's SS. Their clear vinyl 45 RPM LP came out about 4 years ago, but was recorded live in March of 1979. And, it is pre frantic thrash. Noisy as shit, this blast proves that hardcore thrash developed simultaneously in several places around the world—all oblivious to one another. (The Middle Class and Bad Brains first 7" records came out the same year). The SS record has a whole shitload of raging tunes, culminating in a psychotic cover of "Blitzkrieg Bop" at 120 MPH. A must! (Alchemy Records ARLP-002—no relation to the U.S. label!)

Speaking of MIDDLE CLASS, their debut EP came out in 1978, and is definitely the first thrash to emerge. Out of Orange County and a mainstay to the L.A. and S.F. punk scenes, these guys blew everyone away with their speed and tightness. The "Out Of Vogue" EP is a must (Joke Records 09831). Amazing music! They later released a second EP and LP that are more sedate (heading into their Gang Of Four stage), but you can find 2 of the 4 tracks on the "Out Of Vogue" EP on the UK-released "Earcom 3" sampler fom 1979, which also contains 2 great tracks by SF's Noh Mercy. And finally, 2 different tracks of theirs appear on the classic "Tooth And Nail" comp LP of 1980, which also has tracks by The Controllers, Germs, Negative Trend, UXA, and Flesheaters.



Finally, let me mention DIETER MEIER. Out of Switzerland, his "Cry For Fame/The Hook" 45 from 1978 (Periphery Perfume Records—PP00178) is a monster: fast-as-hell punk, great punchy drumming, piercing guitar and gnarly-ass vocals. He went on to do other unintersting records as a solo artist, and is currently in the art band Yello, so this release is either a fluke or else demonstrates that the theory of "first-release-is-the-best" as true. He's probably completely embarrassed by this record's existence, but it rules completely. The same label (PP00278) also released another 45 in the same year by FRESH COLOR, with Dieter Meier singing on "No Chance", the A-side. This is also hot, though the flip, "The Source", without Meier, is even better. Pure raging punk rock!

punk² (pŭngk) *n.* **1.** *Slang.* **a.** An inexperienced or callow youth. **b.** A young tough. **c.** A passive homosexual; catamite. **2.** *Archaic.* A whore.

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I had all but given up on these lads when, "boom," they surprised me. Besides some of the mellower stuff they'd done recently, this LP includes folk, blues, spoken word, industrial, and a really decent portion of raw, well-done punk a la CRASS. Includes a great cover of one of punk's all time classics, ATV's "How Much Longer?" (TY)
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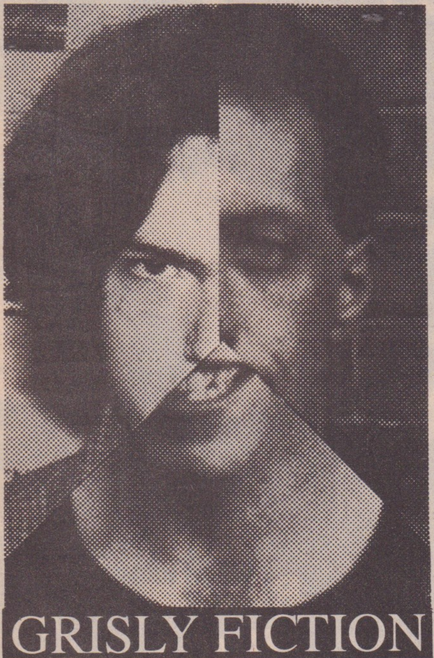

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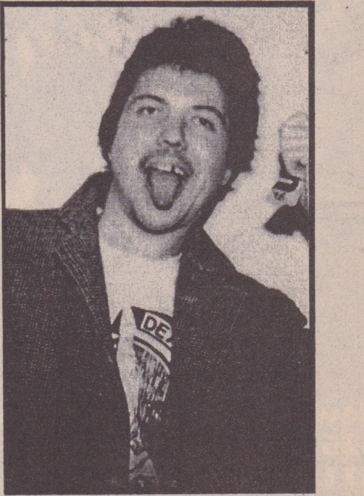

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MRR NEWS

PRO-CHOICE ACTIVISM DEFENDING WOMEN'S RIGHTS
See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

PREPARATION FOR SUMMER ANARCHIST GATHERING

By Ray Reich

Bay Area anarchists facilitating this summer's conference held a one day regional gathering in Berkeley March 25th. Approximately 150 people attended and got updates from various committees working on different aspects of the conference. A site for general meetings and workshops has yet to be found, though it's assumed upwards to $20,000 may be needed. People outside of the Bay Area are encouraged to organize benefits, as many and as soon as possible, to help with costs. Donations can be sent to "Without Borders" 1369 Haight St. SF CA 94117. A newsletter, and fundraising merchandise info is also available for the asking.

Prior to the "official" conference July 20-25, there will be Obnoxious Wimmin's Network Day July 18-20 with wimmin only work, rituals, actions etc. Wimmin interested in getting involved can write Dogtown Anarchy House, 1491 34th St. Oakland, CA 94608. July 19th will be Men's Day, to be held in a rural area outside of SF. Men/boys interested in this can contact the Men's Group c/o "Without Borders".

At the regional gathering there were several workshops indicative of topics that will be expanded on this summer. Workshops included: anarchism and gender/fuck, anarchism/spirituality, anarchists against racism. One day of the conference will focus on racism and another on sexism. People interested in facilitating workshops or suggesting topics can write to "Without Borders".

The Day of Action is separate from the "Without Borders" conference. More info can be gotten from Dogtown Anarchy House at the address above. The DOA will be in the East Bay; in SF there will be Public Day, people have talked about guerilla gardening, working AIDS groups and similiar actions. During the conference there will be a daily paper, radio shows and cultural events. The intent is to create an anarchist city while we are together. People can write WB for general info.

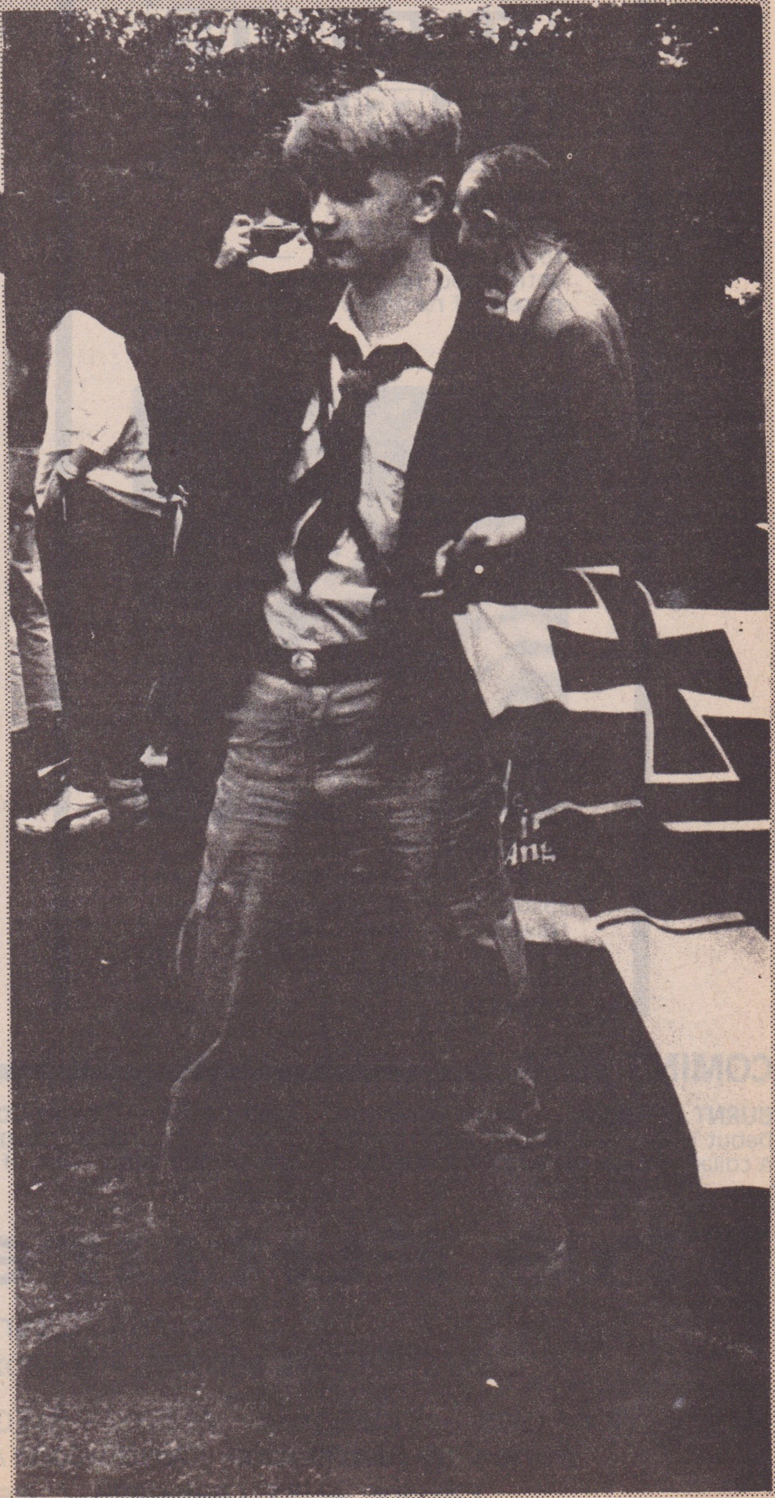
NAZI RESURGENCE IN WEST GERMANY

Some incidents which happened lately made me feel it's time to give you information about Nazis and their activities here in West Germany. Their numbers have constantly grown in '88 and will still increase in '89. Reasons for this are similar everywhere - a game with people's emotions, who are brainwashed and fooled by conservative (which started the new patriotic wave) and radical right wing propaganda. They make foreigners responsible for unemployment and all kinds of crimes. So, these organizations and parties get more and more members who bring in more money, which means more propaganda. It's a vicious circle. Still, most Germans feel offended when they see a swastika but many accept all the hidden ones in right wing advertising. Parties know how to make the food tasty that they offer and not put too much salt inside, that people would push it away. Like Hitler, who never said: We have to kill the Jews. He used the words: We have to find a solution.

The fascist movement consists of many different organizations which differ in number of members and appearance, and they often have twists about the "right way" among one another. It's not a united movement, but all these groups are dangerous enough alone.

The largest organizations are D.V.U., N.P.D. and the Republicans, these are real parties people can vote for. They've got thousands of real members and so they can spend a large amount of money for promotion. The D.V.U. for example, sent away 26 million letters with racist

Continued Page 2 Col 1



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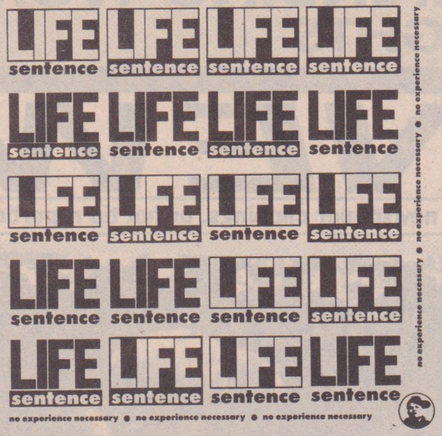

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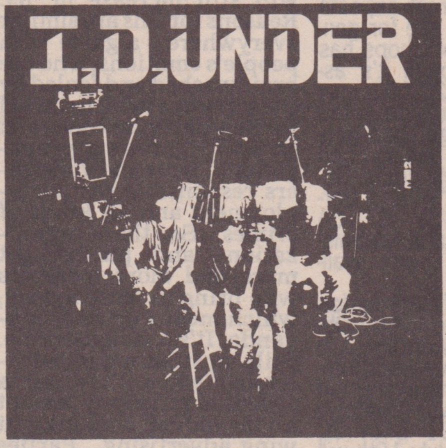

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NAZIS-*continued from Page 1* propaganda in West Germany. I received one also, included was a letter about the danger of foreigners to German citizens, a postcard to join the D.V.U. and a merchandise list to order free patches, stickers and a record with the national anthem. Postmen were forced to hand out the letters by their superiors, because the postminister said there are no reasons to not hand it out.

The Republicans got 8% at the election for the Berlin parliament, they had a spot on TV with foreign children playing on a street with background music, called: play me the song of death! Most people who voted Republican, were voters of the conservatives in the past. The conservatives comment on the election was: Well, we have to get more radical against foreigns and left wings, so the lost voters will come back to us. But their plans didn't work out, the N.P.D. just moved into the Frankfurt parliament.

The most violent fascist organizations are the National Front and the F.A.P. Compared to the organizations I mentioned before, uhich include men and women of all ages with all kind of jobs, these two groups mainly consist of young men who beat up or even kill foreigners, homosexual people and people with opposing politics.

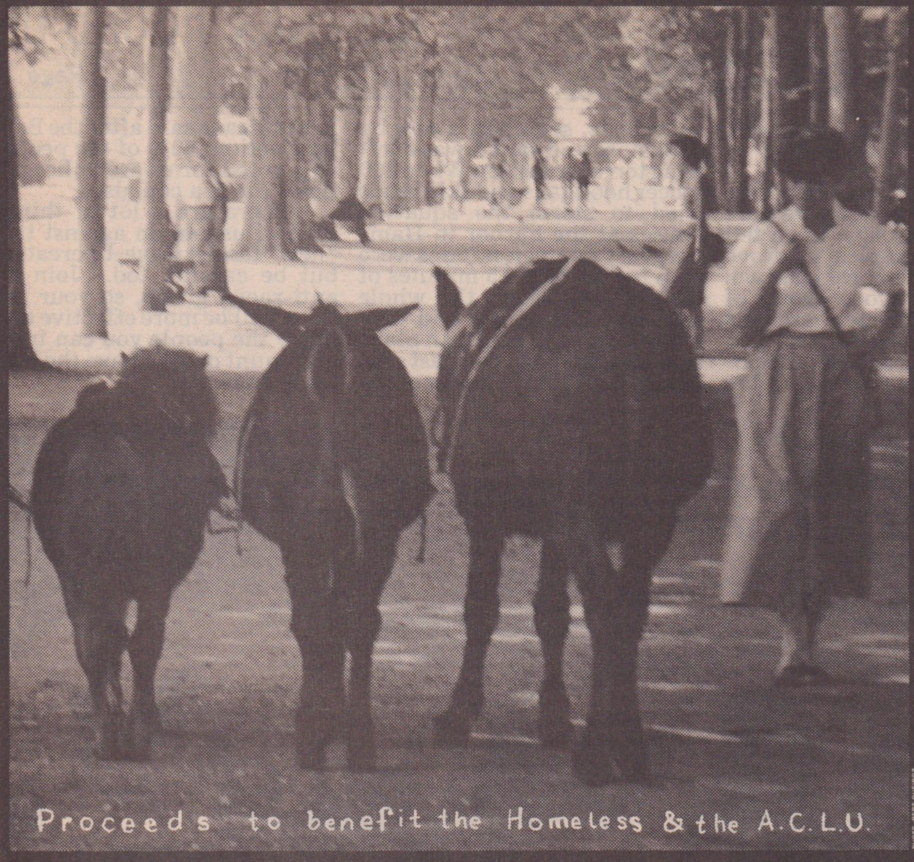
To get young kids involved in their organizations, fascists hand out flyers in front of schools or create computer games - Naziware with names like "Anti Foreign Test" and concentration camp graphics with swastikas and SS symbols. The N.P.D. has its own youth organization called Wiking Jugend. Which is very similar to the Hitler Jugend, not just the uniforms.

From time to time the minister of the interior dissolves radical fascist groups and confiscates all their stuff from Hitler photos to weapons, but the members reform just a few days later with another name. They can react so fast, cause they are prepared for such cases and get a lot of help (mostly new propaganda material) from an organization called N.S.D.A.P./A.O. which is located in Lincoln, Nebraska.

For their meetings, fascist organizations hire pubs or even town halls. The number of people who come to protest against such a meeting, is nearly always much larger than the number of fascists who appear. You also can see many cops dressed in riot gear to protect the participants of the meeting, who stay behind the cops with their badges, patches, and flags; and shout Sieg Heil. It's a feeling like someone punch you in the face again and again and you're not able to fight back because your hands are in chains.

The police say that they would protect us also if we were attacked by fascists. I can tell you many examples to prove them wrong, here are just two: A few weeks ago a group of nazis attacked some anarchists with signal rockets, etc. in Dortmund. Guess what the police did? They arrested the anarchists, searched a nearby bookstore and said it was a left wing terrorist center. When 200 soccer hooligans and skinheads tried to storm the squatted houses at the harbor in Hamburg last summer, no cops were seen for the first 15 minutes of the fight although the whole area was full of 'em and they knew about the hooligan plans from newspapers. One last sentence about cops, a leader of the Republicans said after the Berlin election: 50% of the people who voted for us are police officers (he is a cop also).

There are a lot of things each of us can do against this "new" fascist wave, be creative but be careful, too. Join an anti-racist group, so your actions will be more effective and know the people you can trust and count on. We have the better arguments!



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Emergency Appeal RACISM PENNSYLVANIA STYLE

America's only political prisoner on death row, Mumia Abu-Jamal, was denied his appeal to overturn his death sentence by the Pennsylvania Supreme Court.

Mumia's appeal had also demanded a new trial. The March 6 high court decision ignored a multitude of fair trial violations and refused to consider the political motivations which were central in prosecuting Mumia and in getting him sentenced to death.

"As a former Black Panther Party spokesman and an outspoken MOVE supporter, Jamal has been in the cross-hairs of Philadelphia's racist killer cops for over 20 years," said a staff counsel for the Partisan Defense Committee. At the time of his arrest, Mumia was president of the Association of Black Journalists in Philadelphia. He earned the cops' undying hatred especially for his sympathetic interviews with imprisoned MOVE members after the 1978 cop seige of a MOVE house that ended with a cop being killed and other city personnel being wounded.

Mumia was framed for the killing of a Philadelphia policeman in 1981. At the 1982 sentencing, the prosecutor argued for the death sentence, claiming that Jamal's past membership in the Black Panther Party showed he was a committed cop-killer. The jury was assured that the death penalty would never be carried out and that Jamal would have "appeal after appeal." In other cases, for years the Pennsylvania Supreme Court had held that such an obviously false argument mandated automatic reversal of the death sentence upon review. However, its March 6 decision ignored its own precedent as it pushed Mumia toward execution.

Mumia has been targeted because of what he wrote and who he is—a radical black man who became known as "THE VOICE OF THE VOICELESS." At his trial, Mumia was denied the counsel of his choice. To get a hanging jury of 11 whites, the court permitted the seating of a white juror who admitted he could not be impartial, while excluding 12 prospective black jurors simply on the prosecution's request.

Jamal's appeal was supported by amici curiae (friend of the court) briefs from the American Civil Liberties Union and the National Conference of Black Lawyers. Ron Dellums, chairman of the Congressional Black Caucus, appealed to Pennsylvania's governor "to remove the cloud of death from Mr. Abu-Jamal." Thousands of people nationwide have petitioned the governor to halt this political execution. Telegrams and letters to stop the death of Mumia Abu-Jamal should be sent to the Pennsylvania Governor's office: Gov. Casey, Main Capitol Bldg, room #225, Harrisburg, PA. 17120. For petitions and/or more information, please write the Partisan Defense Committee, P.O. Box 99, Canal Street Sta, NY, NY 10013

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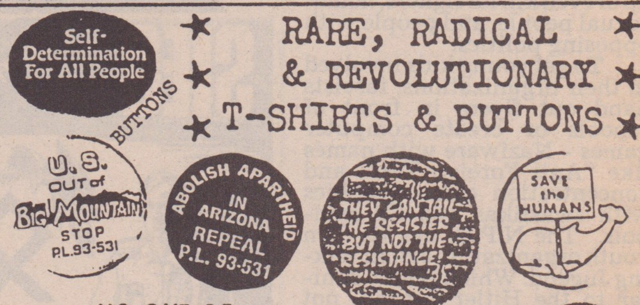

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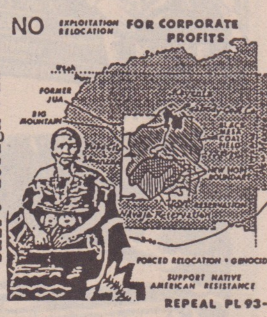

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Stopping "Operation Rescue": A Matter Of Life

By Lance from Cringer

"There is no difference between killing a four-year-old (and) aborting a pre-born three-month-old child."

These are the words of Randall Terry, the founder of Operation Rescue. Operation Rescue is the militant extremist faction of the anti-abortion (or anti-choice) movement. They represent a serious threat to the reproductive rights of women in this country.

From March 23rd through the 25th, Operation Rescue targeted Los Angeles for their activities but were met by a boisterous army of pro-choice activists. Over the three day demonstration, at least 700 anti-choice militants were arrested.

A DAY TO DAY ACCOUNT

Thursday, March 23- This was a tense day. The media (in normal fashion) spent the previous week building interest and concern over their arrival hoping for an exciting clash between the pro and anti choicers (of course missing the entire point of what dangers Operation Rescue really represents to women's rights in this country). Operation Rescue was here to gain public support through the media by shutting down abortion clinics and Planned Parenthood Centers.

For pro-choicers, the day began at 5:00am in Anaheim where Operation Rescue was staying. Without knowing where they would strike, our only choice was to follow their caravan to whatever clinic they were targeting. From there we would race them to the doors.

The target turned out to be a Planned Parenthood center in Cypress and pro-choice activists quickly were able to protect the main entrances from Operation Rescue thus keeping the clinic open as well as unbalancing any focused media attention they could have hoped for. For every photo or film clip of Operation Rescue, there was at least one pro-choice sign.

From then it was six hour battle of endurance until the Cypress and Anaheim Police (fashionably late) arrested the anti-choice militants.

Friday, March 24th- For their second days activities, Operation Rescue targeted the Women's Care Medical Group in Long Beach. While 300 anti-choicers blockaded the building, the Long Beach Police chose not to arrest.

"Is it worth a major confrontation?" asked Police Chief Lawrence Binkley. It is an interesting double standard as the police threatened to arrest reporters and journalists.

Saturday, March 25th- Saturday was the climax of the week's events. Despite pathetic coverage in the mainstream media (needless to say) thousands of pro-choicers confronted with anti-choicers at a downtown clinic in what turned into a human tug-of-war and shouting match. As the rain poured down, police began arrests while pro-choicers chanted,"Read 'em their rights AND TAKE 'EM AWAY!" Unfortunately in this case, the clinic had to be shut down for the day and patients were diverted to other locations.

THE BAD GUYS

Operation Rescue was founded two years ago by Randall Terry during the Pro Life Action Network conference. PLAN is a coalition of direct action groups organized by Joseph Scheidler, the author of CLOSED: 99 Ways to Stop Abortion. The main tactic of demonstrators is to blockade clinic doors in an effort to prevent staff and patients from entering. Often they use kryptonite-style bicycle locks to secure themselves to the doors of service facilities. From there, others harass patients in many ways from verbal assaults ("Think about your baby's life" is of course extremely traumatizing to a person considering abortion) to physical jostling (on November 12, 1988, Operation Rescue demonstrators jostled a woman seeking prenatal care to an extent that "clearly endangered the pregnancy," according to a clinic physician). In fact, at the March 24th protest, one Operation Rescuer sexually molested two female pro-choice activists.

Their leader and founder, Randall Terry is a 29 year old retired used car salesperson from Rochester, NY. After dropping out of high school and having a "born-again" religious experience, he graduated from Elim Bible Institute in Lima, NY. It's interesting to note that in his 28 arrests, one was for refusing to allow medics to treat a man whose hand had been severed in an industrial accident until he had finished praying over the victim.

Operation Rescue supporters are largely white male Protestants and Catholics. The leadership is entirely male. While women are a minority, blacks and non-Christians are almost completely absent.

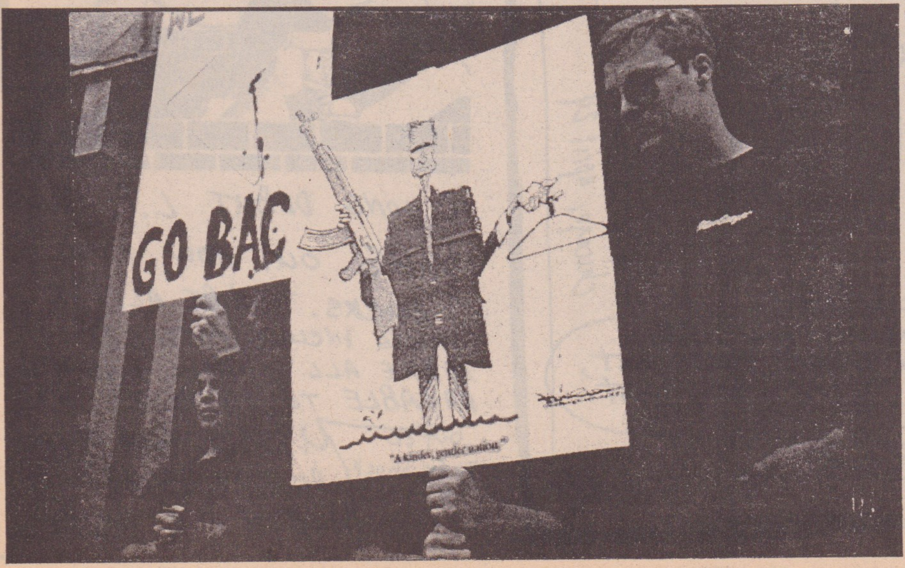
Aside from anti-abortion issues, the group also takes a position against contraception. To quote Terry,"I don't think Christians should use birth control. You consummate your marriage as often as you like - and if you have babies, you have babies."

Financial support comes from many different sources. As a grass roots organization, they are funded by and large by individuals with the help of programs such as "Focus on the Family," "The 700 Club," and "Point of View." In 1988, Jerry Falwell, founder of the Moral Majority, contributed at least $20,000. He also served as chairperson for their 1988 "Leadership Summit" which was an effort to bring more clergy into the organization. They have also found support in Cardinal John O 'Connor and Bishop Austin Vaughn of the Roman Catholic Archdiocese of New York. Terry is currently under IRS scrutiny.

THE GOOD GUYS

The main group fighting back is the Coalition for Safe and Legal Abortion. To say they are broad based is an understatement. Supporters range from the ACLU, California Abortion Rights Action League (CARAL), Comision Femenil, and the National Organization of Women (NOW) to ACT UP/LA, the Socialist Worker's Party, the Rainbow Coalition, and Fired Up for Choice. Their first meeting on January 31, 1989, was attended by over 150 different organizations all brought together by the common goal of protecting the right to legal abortion.

The coalition was formed as a result of the Supreme Court's plan to hear the Missouri case, Webster vs Reproductive Health Services, on January 9 of this year (more on this later). To quote their statement of purpose, "The Coalition is an informally structured body designed to communicate information to southern California and national organizations regarding threats to reproductive rights. Further, the Coalition provides press connections, speakers, resources and ideas for action. We help to direct people into actions such as the April 9 March on Washington or anti "Operation Rescue" activities."



ROE vs WADE

As mentioned earlier, much of this began with the Supreme Courts decision to hear Webster vs Health Services. It appeals two lower court decisions defeating a 1986 Missouri law banning public funds, utilities, and employees from performing or assisting abortions as un-constitutional. Considering the current leanings of the Supreme Court and the fact that this case involves no new legal issues, it's reasonable to assume these decisions could be overturned as well as a reconsideration of the landmark Roe vs Wade case which legalized abortion in 1973.

What exactly is Roe vs Wade? Essentially created a trimester system to determine when the government can intervene depending on the stage of the pregnancy. Specifically, during the first three months, the decision to have an abortion is entirely up to the woman and her physician. During the fourth through sixth month, the decision is still up to the woman and her physician but states may regulate the conditions under which the abortion occurs in order to protect the mother's health. In the final three months, the state may prohibit abortion (as this is generally when the fetus becomes viable) except when the mother's health or life are in danger.

WHAT COULD HAPPEN?

Should the Supreme Court decide to turn against Roe vs Wade, we could be sent back into the dark ages of public health. Before legalization it is estimated that up to 720,000 still occurred. As a result, as many as 17,000 deaths occurred right along side. In fact in the 1965, 20% of all pregnancy related deaths in New York and California were attributed to illegal abortion. Currently, the chances of death during a legal abortion are 1 in 200,000. This is to say nothing of the suffering felt by the tens of thousands of women and their families whose lives have been irreversibly damaged by carrying unwanted pregnancies to term.

Illegalizing abortion is also very classist in its practice. Women with incomes below $11,000 make up 33% of all abortion patients. Women with incomes between $11,000 and $24,999 make up an additional 34% of all abortion patients.

In a worst case scenario, the Supreme Court will also be deciding to what extent privacy remains a fundamental constitutional right. The ugliest extent could jeopardize the freedom of speech, freedom of religion, and equal protection of the law.

WHAT TO DO

As the Coalition for Safe and Legal Abortion says, "activists from as many constituencies as possible must act now in a public, vocal way." That says it all. Please communicate and get involved.

The Coalition for Safe and Legal Abortion/ 633 South Shatto Place/ Los Angeles, CA 90005/ (213) 487-1720... Planned Parenthood/ 1920 Marengo St./ Los Angeles, CA 90033-9971/ (213) 223-4462... National Organization of Women/ 1401 New York Ave, NW Suite 700/ Washington DC 20036-5705/ (202) 331-0066.

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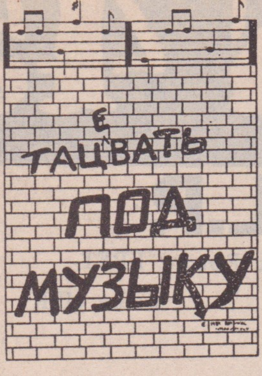

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WEEKLY WORLD **NEWS**

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WORLD EXCLUSIVE STORY AND PICTURES

BIZARRE LOCATION CHANGE IN WORKS

PHOENIX RECORD SHOP MOVES NEAR MALL

In an effort to create a bigger and brighter first floor venue with convenient parking in front, PHOENIX RECORD SHOP has opened its doors at 384 Stillson Road (Route 69) in Waterbury, Connecticut.

The new location puts PHOENIX RECORD SHOP around the corner from the Naugatuck Valley Mall between Antonio's Restaurant and Cardella Jewelers.

For almost 10 years, PHOENIX RECORD SHOP has provided customers from all over New England with a real selection of alternatives and hits including: 50's & 60's oldies, imports, heavy metal, out-of-print rarities, punk and classic rock.

From Rte. 84, take Exit 23 and follow Rte. 69 NORTH for 2½ miles. For more information, call (203) 756-1617 daily between 10:00 a.m. and 9:00 p.m.

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Mom gives birth to human tadpole, say stunned docs

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MAGGOT SANDWICH

Present line up - V=Vik Kaos, S=Steve Kaos, P=Pat Rider. Interview by John Burton.

MRR: Why has MAGGOT SANDWICH stuck with it for so long?

S: We love to play.

P: That says it for all of us.

MRR: Do you consider the band successful?

V: We succeed at most of what we attempt, which is usually to please ourselves.

S: I feel successful when we play a show and people love us.

MRR: What message are you trying to get across?

V: Lately I've been concentrating on the military and US Foreign Policy. We don't pretend to have all the answers, but we want to press some tough questions. Like who appinted the USA the World Police and why should us poor American taxpayers pay for it?

S: We do some goofy stuff, too!

P: We express our contempt for the media and the government.

MRR: Has running KML Records been an asset or a pain in the ass?

V: Both, but the good outweighs the bad.

S: I'm a KML shitworker because I love to spread our hardcore shit, so I'd say its an asset. The only bad thing is when we put out a record for the band, then soon they hate us and slag us because they didn't get suddenly rich and famous. That stuff hurts.

P: Its helped the scene a lot in Pensacola. It's the only way a lot of people would ever be able to hear most of the bands on KML.

MRR: You've been around for a long time, what is your impression of the punk scene?

S: There is a certain amount of unity in the punk/HC world. When I played shows back in the '70s (in the Vejtabils, Boston, MA) the other bands on the same bill would not consider you a fellow musician. They would think of you as the competition. Most bands MS has played with are decent guys who love to play, not some name dropping head trip musician who makes you sick with his knowledge of the latest equipment breakthroughs, while you stand there with your old guitars* and an antique drum set. *Congratulations Vik on your new guitar, you won't be dropping this one after shows.

V: I like it too.

P: I like to play and it's the only place I can express myself and play the way I want to.

MRR: Why is it said you guys are hard to get along with?

V: I think it's because we don't bullshit around.

S: I think it's a false rumor.

MRR: Pat, you're the new member, are these guys hard to get along with?

P: Not really, I'm just a new member and it's hard getting used to others' playing style and personalities. We have different musical influences.

S: Pat's not the easiest guy to figure out; we're still waiting for him to open up.

P: I've had three fucking parties since I've been in this band and they haven't showed up for <u>any</u> of them.

S: Well, I love going to parties where I don't know any one.

V: I guess this confirms the rumors are true.

MRR: What are your future plans for touring?

P: We planned on not playing any shows for a while so we could record our new album, so naturally we're now getting lots of show offers. And taking them, of course!

V: We're not planning any major tours, just one show at a time.

S: Never tour in a Camaro with a U-Haul.

MRR: Any new bands from the south?

V: Pensacola's HEADLESS MARINES and Mobile, Ala.'s CRUCIAL CHANGE are both great.

P: DISTANT SILENCE is Pensacola's great new band that you'll be hearing a lot from soon, hopefully on KML.

MRR: Where have you played lately?

S: New Year's Eve in Charlotte, N.C.

P: The people were great - the drive sucked!

V: One guy in the audience made the show with this joke:

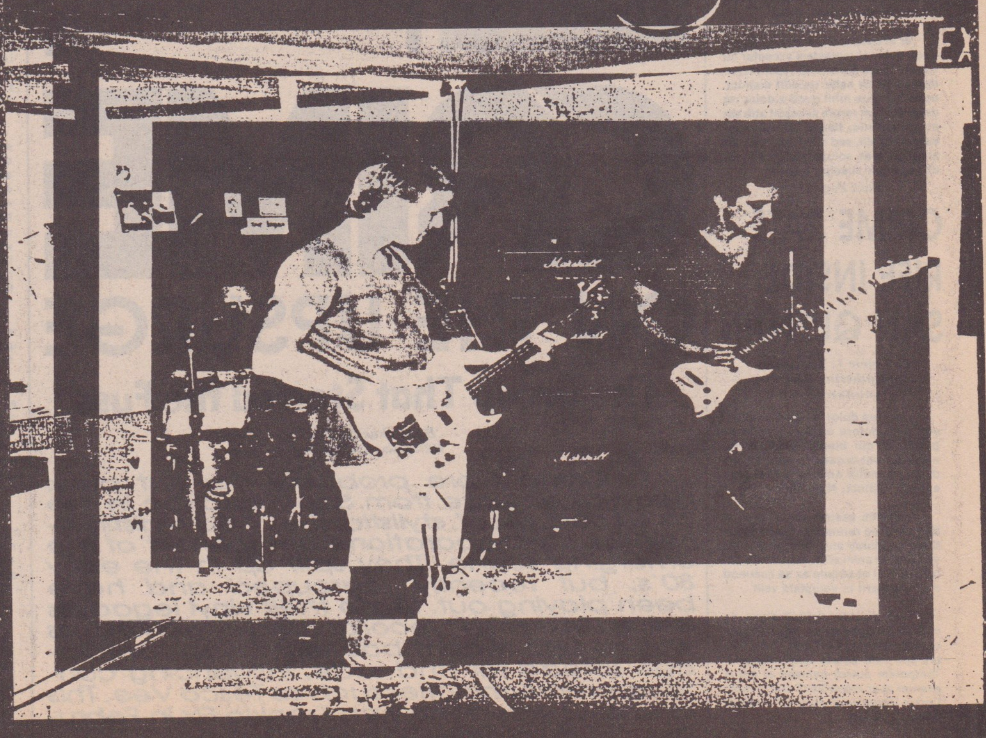
Q: How many skinheads does it take to screw in a lightbulb?

A: 2, one to change the bulb and the second to kick the chair out from under him.

MRR: What's this about a new LP?

V: Our new LP <u>Zero Tolerance</u> will be out by June, until then, Goodbye.

Maggot Sandwich c/o KML Records
PO Box 9391/ Pensacola, FL 32513



Bay Area
Crime is reported to be on the increase in the city and in the Bay Area as a whole.

Junior reporter, Michael LaVella, didn't show up for work this morning prompting fears of a kidnapping by the Seattle underground.

TOP OF THE NEWS

State
There is a definate increase in the state's level of crime this month.

Nation
The nation is suffering at the hands of the massive crime increse that is threatening to overwhealm the country's population.

Rock and roll music will definately be affected by the nation's growth in crime.

Weather
There will be no weather this month due to the heavy atmosphere that has been created by the global crime wave. Sorry.

MRR TROUNCES NEUROSIS IN BIG BASKETBALL GAME

SEE SPORTS

San Francisco Chronicle

The Largest Daily Circulation in Northern California

125th Year No. 51 ★★★★★★ WEDNESDAY, JUNE 15, 1989 415-777-1111 25 CENTS

FAMOUS ROCK STAR MURDERED BY GUITAR

By David Perlman
Chronicle Science Editor

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CRIME RATE RIFE INSIDE SAN QUENTIN

By Tracie L. Thompson and Catherine Bowman
Chronicle Correspondents

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New Twists in Fruit Furor

CRIME

ON THE UPSURGE

The Group That Started the Fuss

By Michael LaVella
MRR Roving Staff Reporter

Crime were probably the first punk band to emerge from San Francisco in the 70's. Loud, aloof, stylistic, they had a distinctiveness and separation from the rest of the emerging scene. They split up in the early 80's, but recently regrouped and have been playing out. While their vinyl legacy is limited to three 7" records (and a solo flexi, as well as two recent bootleg 7"ers), their image spread far and wide, influencing contemporary luminaries such as Tesco Vee. This interview was done with Frankie Fix in February, 1989, by Mike LaVella.

MRR: Where are you originally from?

F: I'm from South Philadelphia. I also lived in [illegible] years and I had a little

More Aid

MAFIA RING BUSTED - GANGSTERS IN FUNK

New York Times

Washington

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HEART ATTACK VICTIM - HOT WIRES SUSPECTED

New York Times

Moscow

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FRUSTRATION MAJOR SOURCE OF VIOLENCE

Washington

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See Business, Page C1

INSIDE

AIDS Patients Collecting Own Life Insurance

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MRR: Where are you originally from?
F: I'm from South Philadelphia. I also lived in Harrisburg for a few years and I had a little band there.
MRR: Like in the early 70's
F: No more like '66 though 68, a short lived thing.
MRR: What kind of band?
F: A soul band, we were called 14 Screaming Niggers. And there was only 4 of us. We played places like the Masonic Temple, stuff like that. It was my first experience playing live. It was just for kicks, it wasn't a career move or anything.
MRR: Well, with a name like 14 Screaming Niggers...
F: Yeah.
MRR: So then you moved to San Francisco?
F: Yeah, been here since. I guess, Johnny (Strike) and I started the band in 1976 and it stayed together about 6 years.
MRR: Then what?
F: Well, we split up mainly because of musical differences, not between Johnny and I, but between Johnny and the rhythm section.
MRR: Oh yeah?
F: Yeah, we had a problem where they wanted to overplay too much. Live we would be doing something basic and live the drums would get carried away, in other words, they would battle each other--the drums and the bass. And we went around and around with that and it was driving him (Johnny) nuts. Actually, it was driving me nuts too, but I felt that it was something that if we kept working at it, we could overcome the problem.

Poster for Crime show, 1977
Artist: James Stark

MRR: So thats it?
F: It became a big ego thing when they found out that Johnny wanted to quit. Naturally they thought that I was gonna quit, and we did. It just became a massive ego thing with Johnny, Britley, Ripper, and myself all kind of battling each other saying "Fuck you, we're gonna play this the way we want to." And us saying "No, it's gotta be this way." And the band just eventually split up.
MRR: What year was that?
F: That was 1981, beginning of 82. And up until that point things were going good. In 1981 we signed with Berkeley Square Records to do "Gangster Funk" and they were paying for everything. They had us on a salary, and we no longer had to pay for rehearsal space and promotion and all that kind of stuff. We didn't have to do that anymore. Before that, we were supported by our girlfriends, and when we signed with them it took away all that pressure, it was real good in that respect but it also spoiled us in some ways. Things got a little too easy, we slacked off. Then we got into the ego thing and before we knew it the whole band split up and it was ridiculous. I mean the thing with the rhythm section, that was a major thing, but it wasn't anything that should have broken us up, because we were together for 6 years and it didn't make sense to throw it all away like that. Had we stuck it out we would have a lot of albums by now, but that's the way it goes.
MRR: So you think the earlier tension before Berkeley Square came along was necessary to keep the band together?
F: Yeah, because we were struggling, it kept

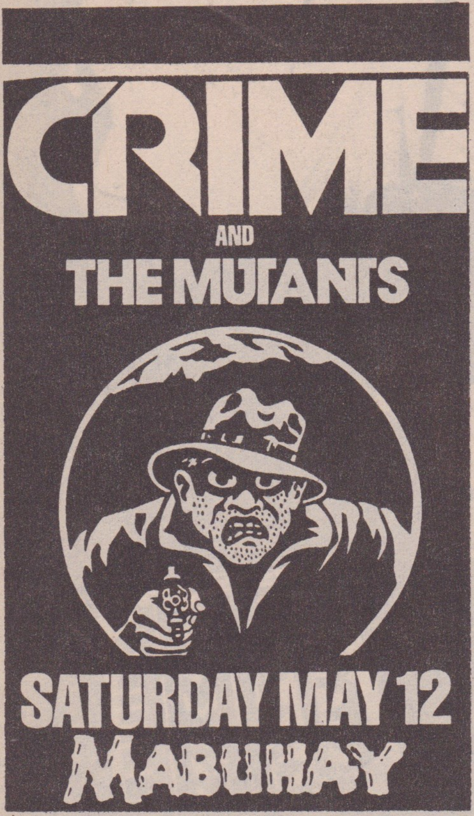
us alive, it kept us going. But at the same time it was nice to have money, but that can go to people's heads, they just start thinking about money and that's it.

MRR: So "Hot Wire My Heart" came out in 1976?

F: '76, yeah.

MRR: That's gotta be one of the first punk records ever.

F: It came out around October of that year; we had been rehearsing for about 6 months before that, then we cut the record.



Poster for Crime show, 1979
Artist: James Stark

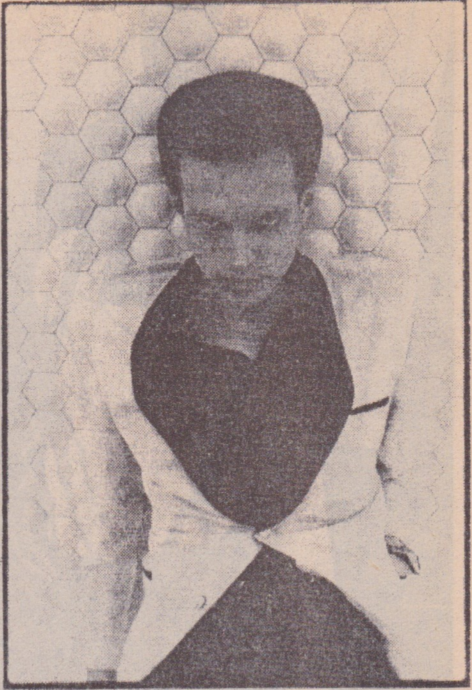
MRR: When did you first play out?

F: Halloween 1976 was our very first show, so that's our anniversary every year. We played at the Waldorf with a bunch of drag queens doing like some kind of Halloween drag show and we were to come on in the middle of it. When we came on it was so loud, people were running for the exits, the queens were going crazy, and there's a giant window behind the stage, Ripper's stacks got pushed towards the glass and almost shattered the whole fucking window. We made it through about 3 songs and they just completely flipped out and unplugged us and turned off the lights and shit. That was our first show.

MRR: You got off to a hell of a start.

F: Yeah, and our second show was at the Stud. The gay bar. We were temporally managed by this gay guy who owned a nail salon called Hands Up. He was a real classy cat, he had money and stuff. So we thought "Hey this is a good move". So anyway, he got us this show at the Stud. We made posters, our first real poster, it had Hitler on it. The owner of the club really flipped because he was Jewish. So we were banned and had to cancel. Then we made posters saying "Banned in San Francisco" and everything. We got some recognition from that, and it was really only our first time out.

MRR: Did you consider yourself a punk band then, I mean did you know what punk was, were you listening to the Ramones or anything?



F: No we never listened to anybody. That was just the way we were. You know now how everybody wears leather jackets and stuff, well, when we first came out we wore leather jackets and fatigues and badges and stuff. It was considered punk, and we kept hearing about punk rock and I guess we were punks in our own way, but we never really considered ourselves a punk band to speak of. We never said "Hey, we're punks". I mean that word got so worn out back then. I mean, we were ahead of our time as far as the look, and the look has a lot to do with labels these days. We were punk type kids but it wasn't because of any movement or anything.

MRR: Where did the term "San Francisco's only rock-n-roll band" come from?

F: That's a term I used because up until that point, I had never heard any rock-n-roll bands in this city. I mean, I don't consider The Grateful Dead or Jefferson Airplane or Jefferson Dead or whoever, rock-n-roll bands. Those bands have their place, everyone has their style but they aren't rock-n-roll bands. They're rock bands. To me, there is a big distinction between rock bands and rock-n-roll bands. When I thing of rock-n-roll I think of Eddie Cochran and Elvis and all the people from the fifties. I mean those bands (the Dead etc...) just went on and on and on with leads and stuff and as far as I could see there just weren't any rock-n-roll bands.

MRR: Where did the image come from with the badges and cop outfits and everything?

F: It just came about. When you're dealing with crime, there's all these elements that you can use, like gangsters, cops, detectives. So all that came naturally. We would see a badge and say "That's wild, we could use that". The band was always image concious.

MRR: You guys played a long string of shows headlining at the Mab. How did that come about and how did you get along with Dirk?

F: We had a love/hate relationship. I re-

spected him in that he wouldn't take any shit, and he respected us in turn because we would never open for anybody, because we had our own thing, we knew we were different. Yeah, it was love/hate. Sometimes we would have screaming arguements, then other times we were all going out to dinner.

MRR: So why wouldn't you open for anybody?

F: Well, we did a few times, like we opened for bands that were signed like the Ramones and Blondie.

MRR: So of all the bands that were around back then, who did you like?

F: At that time we didn't like hardly anybody. I thought the Avengers were going in the right direction. Of everyone, the one group we all really dug were the Weirdos. Those guys were great! They didn't want to open for anyone either. I don't know what we did when we played together, we flipped a coin, I guess. But we didn't really pay attention to other bands. I guess right now there are probalby millions of bands, and probably some of them are really good, but I don't really keep up. There are a few people I recognize as being real wild like Bowie and Iggy but the days of being influenced by individual people are over.

MRR: So why the reunion, why now?

F: Well, I hate the term reunion, it's passé. The band was talking about getting back together for a while, so I figured why not? I knew there would be people there and stuff, actually it was similar to when we started because it was real raw and there was a lot of loose edges and stuff. But I'd never do a "reunion" again. This time we're staying together. Hang on a second (gets up to put on a Sinatra record).

MRR: So you're Italian, huh?

F: Of course.

MRR: I'm Italian.

F: Hey, I knew you were okay.

MRR: So anyway, you guys were very famous for all of your flyers and artwork. Who did it?

F: That was done by a guy named James Stark who, in the beginning, was also our photographer. He was always hanging around the band, a real nice cat. He was real helpful in a lot of areas. Johnny and I would come up with a lot of images that we wanted to project onto the posters and we would give it to him and he would lay it out and make a poster out of it.

MRR: Of all your records, which are you most happy with?

F: They all had their place in time, but as far as recording goes I'm most happy with "Gangster Funk". One thing I would change if I could go back is we would have to put out more singles, because we had the material.

MRR: Do you have a least favorite?

F: Yeah, I do, "Frustration". Because when we went in to do the single which was "Murder By Guitar "and "Frustration," I had another song in mind and when we got to the studio it didn't come off right, so since we were in a hurry I had to come up with something real quick, and "Frustration" was a song that we had only been doing a short time. But at the same time there was something about it I liked so we went ahead and did it. But I think I'm capable of much better stuff. Actually, the Funkabilly Rebels flexi is the best thing musically I've ever done. I like it for a lot of reasons.

MRR: So what was it like playing San Quentin?

F: It was great, I liked it a lot. The prisoners really appreciated it, I felt. And we had a kick. When we went in we had to sign this no hostage rule thing that said that if we were taken hostage the warden and the people in charge wouldn't try to save us or anything. In other words, we were at the prisoners' mercy if something happened. We were on our own, so it had it's danger elements.

MRR: How did it come about. How did you get the gig in the first place?

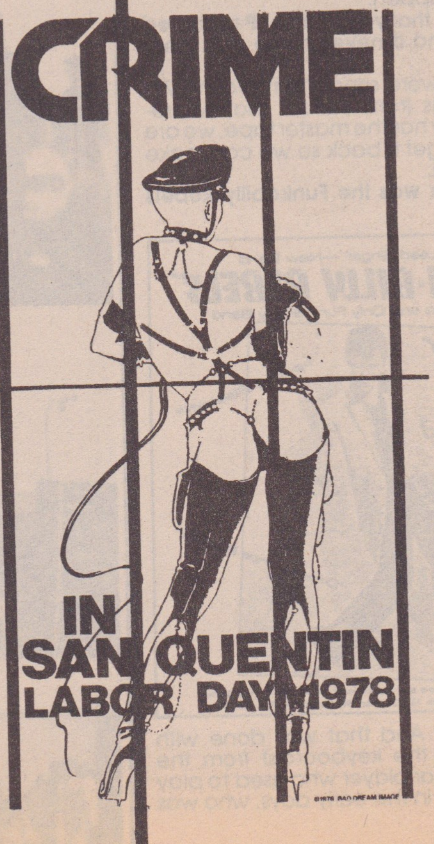
F: Our drummer had a connection with somebody in charge there, I don't know for sure. We were the first band to play a maximum security prison supposedly. I know we were the first punk band to ever play there. But yeah, they loved it. And it was interesting too, because it was all segregated. They had all the black guys in one section and all the Mexicans in another, and all the white guys, hippies. There were a lot of hippies. And we had dancing girls up front, wearing mini-skirts and they were all yelling at them, it was wild.

MRR: So, you did play in LA, right?

F: Yeah.

Left - Crime show, 1977
Photo: James Stark
Below - Poster for Crime show, 1978
Artist: James Stark

Poster for Crime show at San Quentin, 1978. Artist: James Stark



MRR: Besides San Francisco and LA where else did you play?

F: We played somewhere called the Bird in Seattle and it was horrible. We got paid well for going, but it was our first trip anywhere other than south and on the way back we were supposed to play at some place in Oregon and god, I was so sick I had the flu and I remember telling them that they had to come up with more money or we were going to cancel, and I really just wanted to cancel. I didn't think they were dumb enough to give us more money, but they did. So we played the show and it was ridiculous. I remember having a broken string on my guitar so I ran down to the basement where the equipment was and got down there and the door was locked. It was a disaster. I'd never go there again. Anywhere in the area, Seattle, Oregon, anywhere near there.

MRR: Oh really? Seattle has a great music scene now. A lot of great bands come from there.

F: Oh yeah, they should leave there. Ha ha.

MRR: So that was it SF, LA, the northwest...

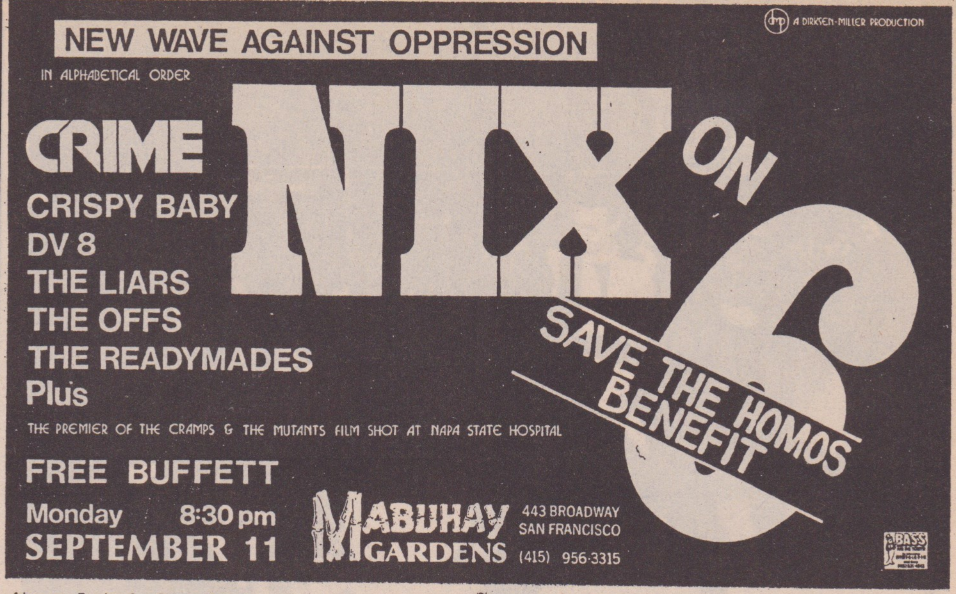
F: We were supposed to go to New York so many times, but something always happened, we wouldn't have enough money or whatever. You see, one thing that held us back an awful lot was that we never had management. Johnny and I managed the band and we could never find somebody that was a real manager, someone we could get along with who musically understood what the hell we were doing. I know thats's a major part of why we never signed with anyone early. We would get offered deals but we would just reject them cuz they didn't seem right, or they weren't for enough money. If we would have had someone who was sharp, a lot of those stupid mistakes could have been avoided. But now, finally after all this time, I met someone who is everything I've been looking for. To me, he is how I imagine Col. Tom Parker was. I mean this guy talks more shit than anybody. He's the fastest, best smooth talker. I got nothing but good things to say about him. I think now, with him in there pitching for us, some good things will happen. He's too sharp for things not to happen.

MRR: I've heard that you had an LP recorded at one time, and it never came out. What happened?

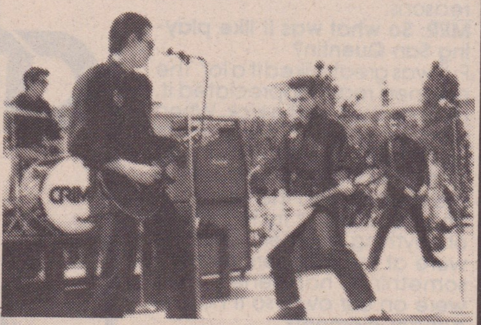
F: Yeah, those were songs from around 77-78. Good songs from our set that we recorded. This guy has the master tape, we are negotiating to get it back so we can make it into an album.

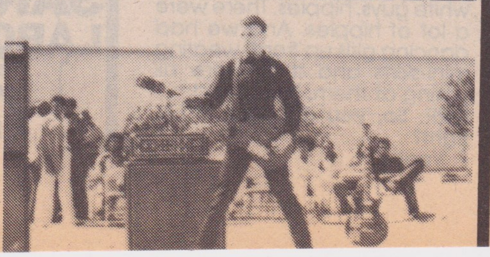
MRR: What year was the Funkabilly Rebels thing?

F: That was '83. And that was done with Michael Cotten the keyboardist from the Tubes and a guitar player who used to play with Mink Deville in the early days, who was a friend of mine. It was just a project aside from Crime that expressed a certain musical desire of mine that wasn't released in the Crime days. We were gonna shop the tape and all that but my friend got married and that was the end of that.



Above - Poster for Crime 'Save The Homos' benefit show, 1979
Artist: Unknown
Below - Crime at San Quentin





MRR: That's a famous story in rock, someone gets married and that's the end.

F: Yeah (laughter)

MRR: What have you been doing the past few years?

F: I've been working on music, also I've done some painting and some writing. Also I've done a lot of sales work. When I got out of Crime I had to make some money. I tried to figure out what the hell I'm gonna do. I knew it wasn't gonna be manual labor. So I started doing phone sales, so many musicians and artists and models do that kinda work because it's loose, you can come and go when you want. Also the money is good if your a good sales person.

MRR: What did Ron the Ripper do during that time?

F: He worked where you work, Bay Area Records and Tapes.

MRR: When it was Record Factory?

F: Yeah, it was Record Factory then. Then he got married and had a kid and stuff. But now he's getting divorced and getting back into being the Ripper - the wild man that he is.

MRR: What made you decide to do it this time?

F: Well, everybody wanted to play and we got through the ego part of it, and so we got together, rehearsed a few times, saw that it could work.

MRR: You never lost touch with those guys?

F: No, never.

MRR: Where did Elton, the new guitarist, come from?

F: Hell, I don't know where he came from, outer space. I don't know. He lives in Oakland. He has real good taste in music and he's filling the slot well. A lot of this is new to him, but he's coming along fine.

MRR: Where is Johnny?

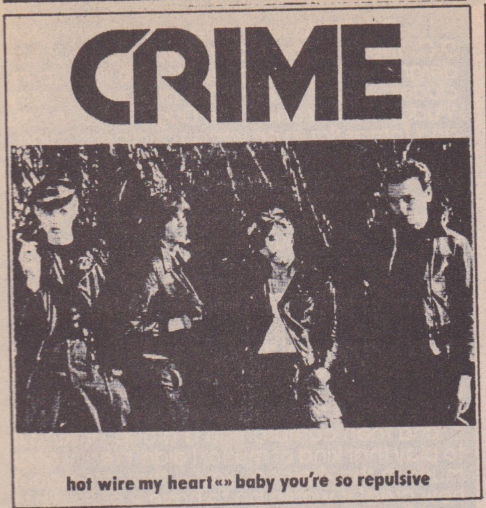
F: Last I heard he was working at the Methodone clinic as a counselor, I heard he was writing and acting too.

MRR: Why isn't he involved with Crime?

F: He just has no desire to play music anymore. It's strange, people change, he just has no desire to do it.

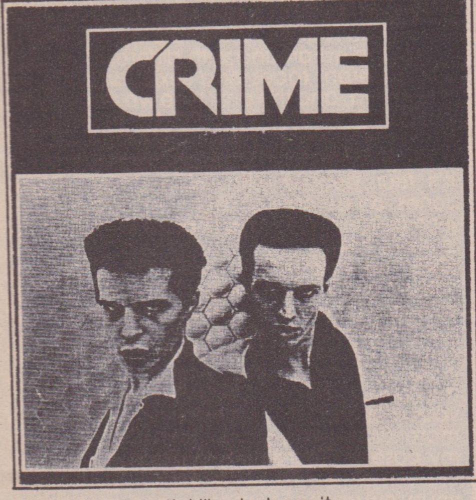
MRR: The set you do now - are the songs old or new?

F: Some come from the Funkabilly Rebels period. "Drug Stores Rockin'" and one called "Monster Beat" that we haven't bought back yet. But we probably will work on it. And other tunes like "Sister Dynamite" are real new.

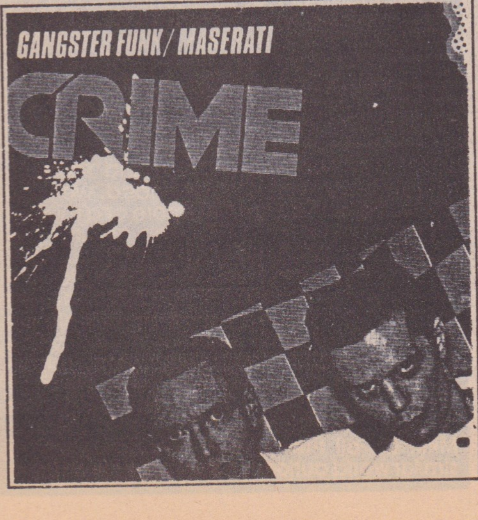


Above - Crime at san Quentin playing live to prison audience in 1978. Photos: Unknown

MRR: What are your new goals?
F: First, we would like to sign with a good label. Someone substantial. And keep playing you know, do as much as possible.
MRR: What do you think of Sonics Youth's version of "Hot Wire My Heart"?
F: I never heard it, is it good?
MRR: Well, yeah, it's pretty good, pretty true to the original.



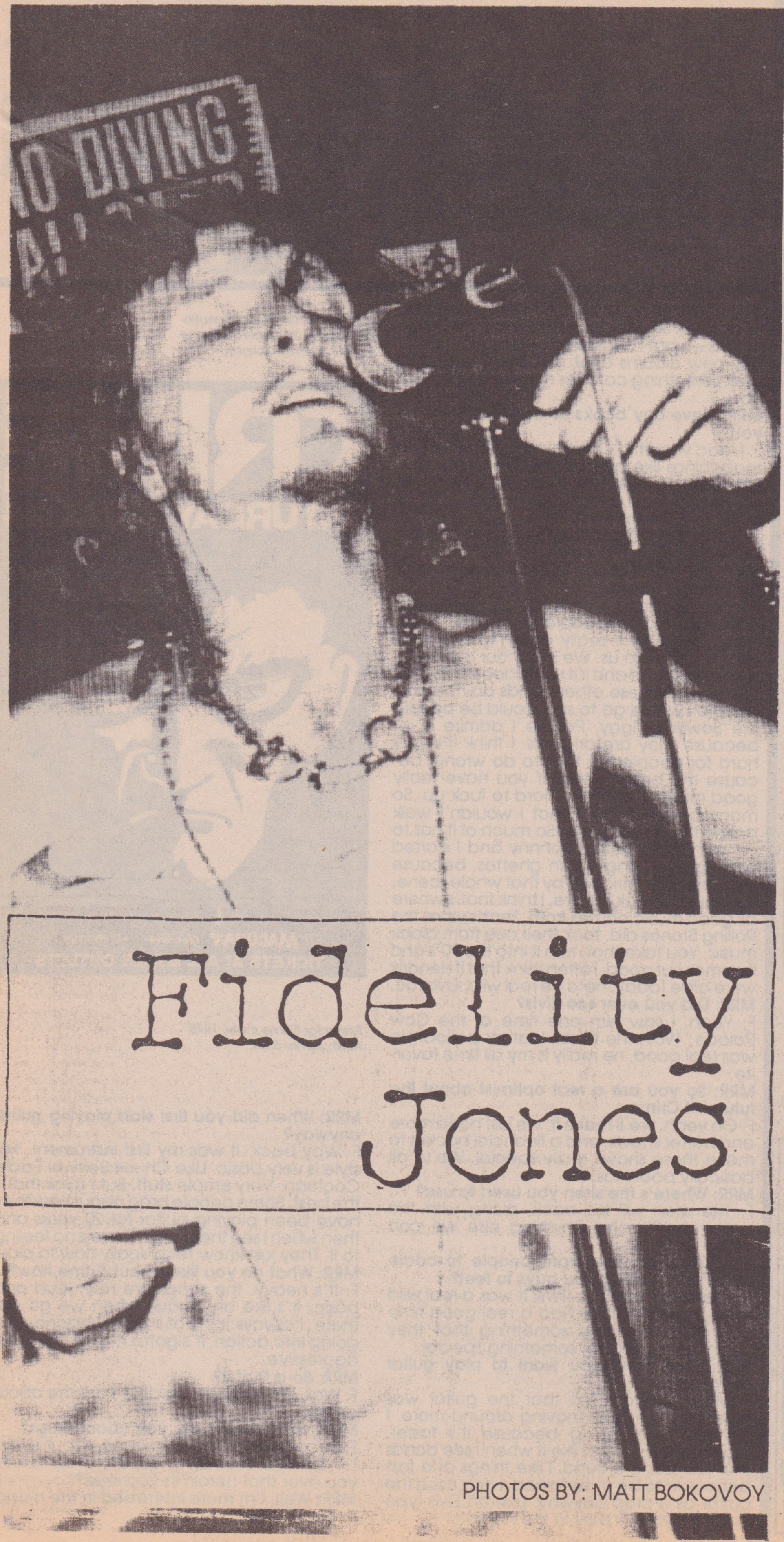
F: That's nice, I'd like to hear it.
MRR: You came in the record store where I work and bought an Ice T record. Is that what you're into these days?
F: Well, just some rap music, a lot of it I don't care for.
MRR: Was it the gangster thing with Ice T?
F: Yeah, that's part of it, he's great—out of all the rappers I think he's the best. But I like a lot of stuff. When I'm at home I listen to anything from Frank Sinatra, to James Brown to Bowie to Elvis—what I consider good music. I don't buy new albums a lot; just every now and then something catches my ear and I pick it up.



MRR: Have any books or writers influenced you?
F: I read very little, I find it kind of boring. I've read things like by Iceberg Slim, Burroughs, Bukowski. People like that. But I don't sit down and read a lot—I like action.
MRR: You like movies?
F: The original "Scarface," gangster movies, I love that stuff, old stuff.
MRR: The music scene in general now, what do you think about it?
F: I pay no attention to it. I really don't care about what other people do outside of our band because it really doesn't have anything to do with us. We have our own look, style and sound and if it really doesn't matter to me what these other bands do. The only people I would go to see would be people like Bowie or Iggy. People I admire a lot because they are originals. I think it's very hard for people like that to do wrong, because my belief is that if you have really good musical taste, it's hard to fuck up. So many bands make it that I wouldn't walk across the street to see. So much of it has to do with roots. Before Johnny and I started playing, we hung out in ghettos, because we were very intrigued by that whole scene, soul music, black culture. I think that's where all good music comes from. That's what the Rolling Stones did, took their cue from black music. You take that, turn it into the 90's and it comes out good. I often think that if Hendrix were alive today, he'd be real wild. Elvis too.
MRR: Did you ever see Elvis?
F: Yeah, I saw him one time at the Cow Palace. 1969, the black leather period. He was real good, he really is my all time favorite.
MRR: So you are a real optimist about the future of Crime.
F: Oh yeah, we'll make it, we just need more and better shows, and a financial backer to make these shows really special. We're all basically poor kids.
MRR: Where's the siren you used to use?
F: The siren will be back, along with the police outfits and anything else we can come up with.
MRR: How do you want people to come away from seeing you guys to feel?
F: I just want them to think it was a real wild show, and that they had a real good time and that they saw something that they hadn't seen before, something special.
MRR: Why don't you want to play guitar anymore?
F: Well, I always felt that the guitar was restricting me from moving around more. I like just lead-singing because it's faster, more action. I don't like it when I see bands that just stand around. I like things at a fast pace and to be entertained. I only used the guitar as a prop anyway. Like an Elvis-type prop. Maybe I'll play in the studio.

Poster for Crime show, 1978
Artist: James Stark

MRR: When did you first start playing guitar anyway?
F: Way back. It was my first instrument. My style is very basic. Like Chuck Berry or Eddie Cochran. Very simple stuff. But I think that's the best. Some people brag about how they have been playing guitar for 20 years and then when I see them do it, there's no feeling to it. They just know technically how to play.
MRR: What do you like about Crime now?
F: It's heavy, the songs are raw, loud and basic. It's like an assault when we go out there. I always think of it as a warzone. Like going into action. It's gotta move. Gotta be aggressive.
MRR: So is that it?
F: Well, I'm so glad you didn't ask me about drugs!
MRR: Why would I ask you about drugs?
F: Because everybody asks me about drugs, I'm so tired of hearing questions like "Have you ever shot heroin in your eye?"
MRR: Well, I'm more interested in the music.
F: Thank you.



Fidelity Jones

PHOTOS BY: MATT BOKOVOY

Fidelity Jones come from Washington D.C. The members come from various underground musical projects. The line up includes: Andy Charneco on guitar, Jerry "Pudgy" Busher on drums, Dug E. Bird on Bass and Tomas Squip on vocals and percussion.. Interview by Tim and Martin.

MRR: To start with, maybe you could talk a little about some of the ideas behind the band from before you had this line-up. From what I heard, you were going to try a "big band" thing with a lot of different musicians, back-up singers, gospel choir...

T:...oh, come on. You're going a bit overboard....(laughter)

MRR: Do you want to explain a little bit about what you were trying to do then and explain how it ended up with just a straight 4-piece.

T: The idea is to do music the way you hear it, and then compromise a group around it to play that kind of music. I didn't really hear music in the 4-piece way. I thought about how great it would be to have 2 or 3 voices to harmonize, to have a lot of percussion, and even a little bit of brass. We were thinking of an 11-person group, but that was kind of ambitious because it brings on a lot of complications and we shuffled around a bunch of auditions and different members and different line-ups and wa wa wa wa wa, and as it evolved it whittled it back down to the same white male 4-piece. (laughter). I don't know why, don't ask me why.

MRR: Didn't you actually have a line-up with more than four people and play like that?

T: We fiddled around with different line-ups, with different races and sexes and wa wa wa wa wa, and the only time we ever pulled it together enough to actually perform was with me playing guitar and vocals and having a percussionist back-up vocalist. So it's four people with this woman, Maria Jones, on percussion, but I just couldn't pull it on guitar, so the next line-up we had is our present one.

MRR: Are you getting most of your original ideas across, of hearing that type of music, with this 4-piece? Are you satisfying all of your musical needs?

T: I could still very well go for an 11-piece, but if you're picky about what you want in a musician, and I think I am, you either keep your group in your head, or if you want to materialize it you compromise a little bit. In my case, it's hard to find a bunch of musicians that would understand the politics, your view on money matters and not playing for profit or even career, and then still being conscientious in terms of vegetarianism or something, you know I'm just thinking idealistically. It doesn't happen that way, unless you have access to the whole world of musicians, and in our scene you might find someone who has one or two of those qualities, but in the end it's really rough trying to pull together 7 or 8 personalities.

MRR: What do you all share in common?

D: We're not interested in making music for money reasons, and we all come from the DC underground background in one form or another, having been in some kinds of bands before this one, or having gone to a lot of gigs there. So having that as our roots, when we started pulling around for musicians right after Beefeater ended, we were really interested in getting more of a musical diversity. We started reaching around outside the immediate underground scene and ran into a big communication problem where we're vegetarians and our reasons for making music—most of the people we found—it was really great that they came from a completely different musical background and had something completely different to contribute funk or jazz-wise, but we couldn't bridge the gap...

MRR: Do all the current members share a similar world outlook or spirituality or musical

taste?

T: Not even that really, they share the desire to play experimental, to stick out their necks a little bit musically. And honesty is the most important bridge. Andy's not a vegetarian, for instance, and we all come from musical backgrounds that are completely different.

D: Another thing we all have in common is a desire to all pull together to make the group function. So even though Andy's not vegetarian, he eats vegetarian on this tour. We made these understandings at the outset. For instance, we didn't want to use band money to buy meat. Things like that we're all willing to give to make it happen, whereas with the previous line-ups we were trying we could tell that people were coming from such differing worlds that it seemed like we'd really be stretching it to try to make a group out of certain things.

MRR: We haven't heard you guys yet cuz you're playing tomorrow night, and we're groping in the dark here—is there a way to communicate verbally what you're trying to do ear-wise.

T: It's funny, but the group kinda happened at the same time that this "world beat" thing came along. I've been trying all along to do world beat music but didn't know it had a name. When I started this whole Beefeater thing and the continuation of it there was no such thing. So, in a way, in the punk spectrum—well, if you put us in a world beat festival, they'd laugh us off the stage because they'd say "What is this?". But from the punk spectrum, we're kinda the world beat group because I do try and incorporate Caribbean rhythms here and there and some African influences, a lot of percussion ideas and sort of a dance beat. I try to incorporate the good parts of all those elements into one personal music, so even this is a bass-drums-guitar-vocals 4-piece, we all have the desire to make a good hybrid out of it. I think it still comes across, even if it is in a punk format, or a rock format. You can still tell, if you set it up against any other type of current punk-oriented music that this would definitely be a very ethnic, dance-oriented type of music, which makes me very happy. It's still understated, compared to how it would sound with a vocals/brass arrangement, but it still communicates the right message.

MRR: Do you think it's aggressive?

T: It's aggressive, but not in the same sense that punk is just aggressive by noise and punch and volume. It's more aggressive in terms of being confrontational message-wise, and I think the message is reflected a little bit in the music. More than anything, the music is sort of an effective vehicle to present a message. I hope people listen. I've been having trouble communicating on this tour.

MRR: What are some of the problems or situations you're finding yourself in, being the vocalist in the band?

T: We're a young group, and I'm seeing my first experience on this tour on how we communicate to the public, and I'm a person that has a whole lot to say and I'm getting accusations from the audience, from friends, from band members, about talking too much. I can't blame them, because I know people don't want to hear a whole lot of talking. So, every gig I'm trying to come with a new approach, a little bit about how to more effectively speak without putting people down, with being too attacking and still get the message across because I have good aggressive lyrics but I don't think that in loud electric music lyrics always come across. I take opportunities in songs, between songs, during other parts of the gig, to confront the audience.

MRR: Is this any different than with Beefeater, or does this music allow you more freedom to do that?

T: The music itself has the same general opportunity to communicate with the audience, but with Beefeater we played in a more confrontational mileau, meaning that the audience is expecting you to yell at them. That was part of the scene and nobody really got offended, but here we're doing more of what they call a "positive" vein. It's more peaceful music, more peace-promoting type of approach and message, and so when you start getting confrontational, people are more offended and easily hurt if you say the wrong thing. And I eternally find myself saying the wrong thing—being too hard on people or being too accusational.

MRR: Is it a different crowd you're drawing?

J: We don't really have a specific crowd yet. Maybe in DC, because we've played there a few times, but out on the road there's maybe a few people who come just cuz it's a live band or a few people who knew Beefeater. And then maybe we're not what they expected.

MRR: You're still getting somewhat of a mostly punk crowd?

J: For the most part, though in DC it's been a more varied crowd because people who go to see live bands there seem to be more varied than we've seen on the road.

MRR: As far as breaking down barriers between band and audience, you were saying that people in the audience were confronting you about being too preachy or too self-righteous. That's something that rarely happens—audiences confronting anything. A band can say the most sexist or racist thing

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WHERE ARE WE NOW?

I guess as a whole we got good cause
To gloat about our standard of living
To take pride in our spirit of giving
To live it up

I guess it's true that there have been flaws
But we've civilized nations
Spread civilizations
We live it up
I think we deserve no mean praise
For the mighty edifices raised
And all the time we've learned to save
We'll live it up

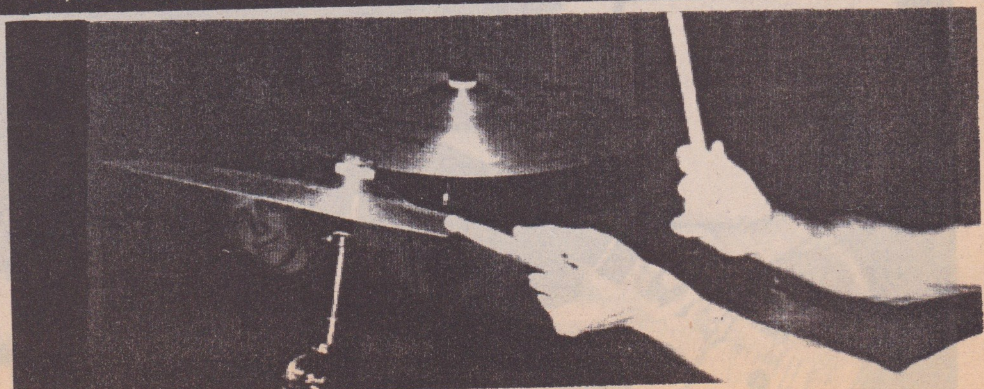
People, people would you believe,
That after all these years
(We've made good use of our time
seen evolution through to its prime)
-- & we ain't gotten nowhere.

People, people could you concieve,
That as the day of reckoning nears
(We've never really caused crimes
We ushered in prosperous times)
-- & we ain't gotten nowhere.

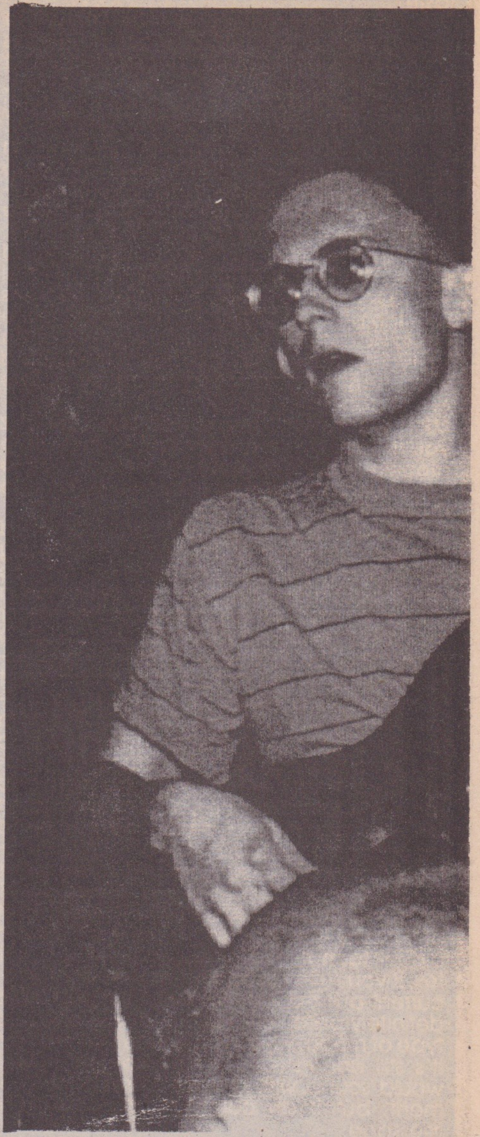
After all the ground we covered, all the land that we've discovered
Computers and the fun we've had, the shuttle on the launching pad
The schools and churches we maintained, bridges built & prizes claimed
Diseases that we found and healed, money made and deals we've wheeled
-- & we ain't gotten nowhere.

& where are we now? (we've never really caused crimes)
& where are we now? (we ushered in prosperous times)
& where are we now? (could we have wasted all this time)

Where are we now?



why is it happening with you on this tour?
T: As much as anything, I'm putting myself in a position where I want people to talk to me and I'm trying to make a true communication. People understand that I'm actually addressing them as humans, not just as public-at-large.
MRR: How do you think you're doing that?
T: Just my tone of voice. Because I have such a magical demeanor. (laughs) No, it's a thing where I try to communicate as a human. People often forget that and fall into traps. They just don't have a natural communion. I just try to address people from one soul talking to others, and when people can understand that I can hear from the way I'm addressing them that they're being addressed, then they feel it's fair to respond. And whenever they get the opportunity they track me down and say "If only you would so-and-so" or "I wish you wouldn't so-and-so" or "You'd be more effective if you'd so-and-so". And I say "Thank you, thank you, every day I learn new lessons."
MRR: Do you mainly get confronted on your method as opposed to your content?
T: Absolutely, absolutely. As a matter of fact, I wouldn't necessarily agree with it, but people always say "I agree with your methods 100%", but if they agreed with my methods 100%, then they wouldn't be as mainstream as they were. But that's what they always use as an opener.
J: I think we definitely need to work on our approach as far as talking to the audiences, but there's something I like about it even if people get pissed off at us. Our music, maybe they don't like that, it's not what they expected, and they didn't expect to get talked to like that and be confronted, but I like that. It seems that so many bands just give the audience exactly what they want. The audience likes a certain kind of music and they play that and everybody is sort of patting each other on the back. I don't want to do that.
T: I think that's one of the nice things about DC in general, or the Dischord scene, in that it's always trying to seek out good things and new things. Just the other day we played in Utah and I spoke to one of the opening acts and they said "Yeah, yeah, we heard that DC bands were coming and everybody in the whole town wanted to open up for you and that's why there were 5 bands on the bill." That's what they said after the gig, but I know that when we played they were let down because they weren't expecting people with congas and dance steps. They were taken aback. I know they were disappointed, but I'm glad that they were disappointed because so many times we've come through a town and whoever's opening for us is exactly what you'd expect them to be.
J: Except for Kill Whitey. We should mention them!
T: Lawrence, Kansas, Kill Whitey, good group. But anyway, people think they're doing what people in DC are doing, but that cancels itself out because if you're doing what people in DC are doing, then you're already doing the wrong thing—because although you're playing what they're playing, they're not playing what anybody else is playing. So you're ruining your own game. I'm getting all amazed with myself. (laughs)
MRR: Could you go a bit more in depth as to how the music communicates some of the things communicated in the lyrics?
D: I know there's a tendency with us, the way we write songs, to use the music to create a mood that's appropriate to the lyrics that are in the song.
T: For one thing, I don't like small worlds, and everybody's always...like so many punks we deal with only listen to punk music or maybe a little metal or something, and just go to punk shows and that's their world. And I'm trying always to address the whole world and not just a bunch of skate kids. It's a frustration to find yourself singing to such a limited audience a lot of the time. I want to address the audience that's just a general slice of mankind, that's why I love playing outside. I like people just walking by to stop and listen—businessmen, shoppers, people on their way to work. And musically the same thing—I try to incorporate everything that's good in the world. There's so much beautiful music that people just neglect because it's not their scene. And a lot of people in those scenes don't pay attention to punk music because that's not their scene. I think it's good to always keep an eye on all of mankind, like make yourself available to the whole of humanity and not exclude yourself just by playing some kind of



exclude yourself just by playing some kind of
thrashcore, so I think by paying homage to all the beautiful musics of the world, that is our musical way of representing what the lyrics are about.
MRR: Is the band's message one of rebellion?
T: It's one of rebellion, but my view of the world is simple and I believe in simplicity. So, my rebellion is to live clean and live honestly, which is too simple for most people. I just say "Don't grow up and don't find yourself and don't tread the steps you've tread already, try to live clean and don't pick up everybody else's vices and everybody else's habits and everybody else's future. It may seem like a really simple message, but if you look at the audience you're addressing, you find that you're going diametrically opposed to what most of those people are doing, so it's a very rebellious message in that most people never think about ecology. I say "live conscientiously, pay attention to every time you use a piece of kleenex, or every time you throw away a cup, every time you give a dollar to McDonalds, every time you go to Pizza Hut or read a newspaper. Everybody's got only one life to contribute and you've got to see what you're doing in your life and how it's affecting the world. This is something most people are completely and utterly oblivious to. I understand that when I'm addressing them, so I'm just saying to someone, "Pay attention to every dollar you spend, to every commodity that you use." Don't get ob-

sessed with it, but just be conscious of your behavior. That's asking a lot from most people, as they're so caught up in music or whatever else is preoccupying them.

MRR: What are some of the band's policies in terms of what you try to go for and try to avoid in terms of gigs?

D: This tour, for us, is a way of trying to frame our direction, trying to figure out who we want to play to. This line-up played 4 gigs before we left on tour, so we decided to play some punk gigs, a lot of things that we might not necessarily want to do, but it's our way of finding our audience. We wanted this to be an all-ages tour, but we had to compromise in a couple of situations, but only provided there would also be an all-ages gig in the area as well. On a strictly idealistic sense, I don't like the idea of there being any kind of discrimination.

MRR: But what if you find yourself in this contradiction where you want to reach a variety audience but the variety audience will not go to all-ages shows?

D: That's a problem that I've been debating for at least a year now and I don't know how to get around it and I'm hoping the answer will reveal itself as we progress. Diverse crowds don't come to all-ages gigs, and I want to see a situation come up where that does happen. I don't know what the strategy is going to be.

MRR: What if you're in a band that's going to play an $18 show and there will be 2,000 people there and "the promoters sucks but we'll be speaking to a lot of people." Beefeater played some big shows.

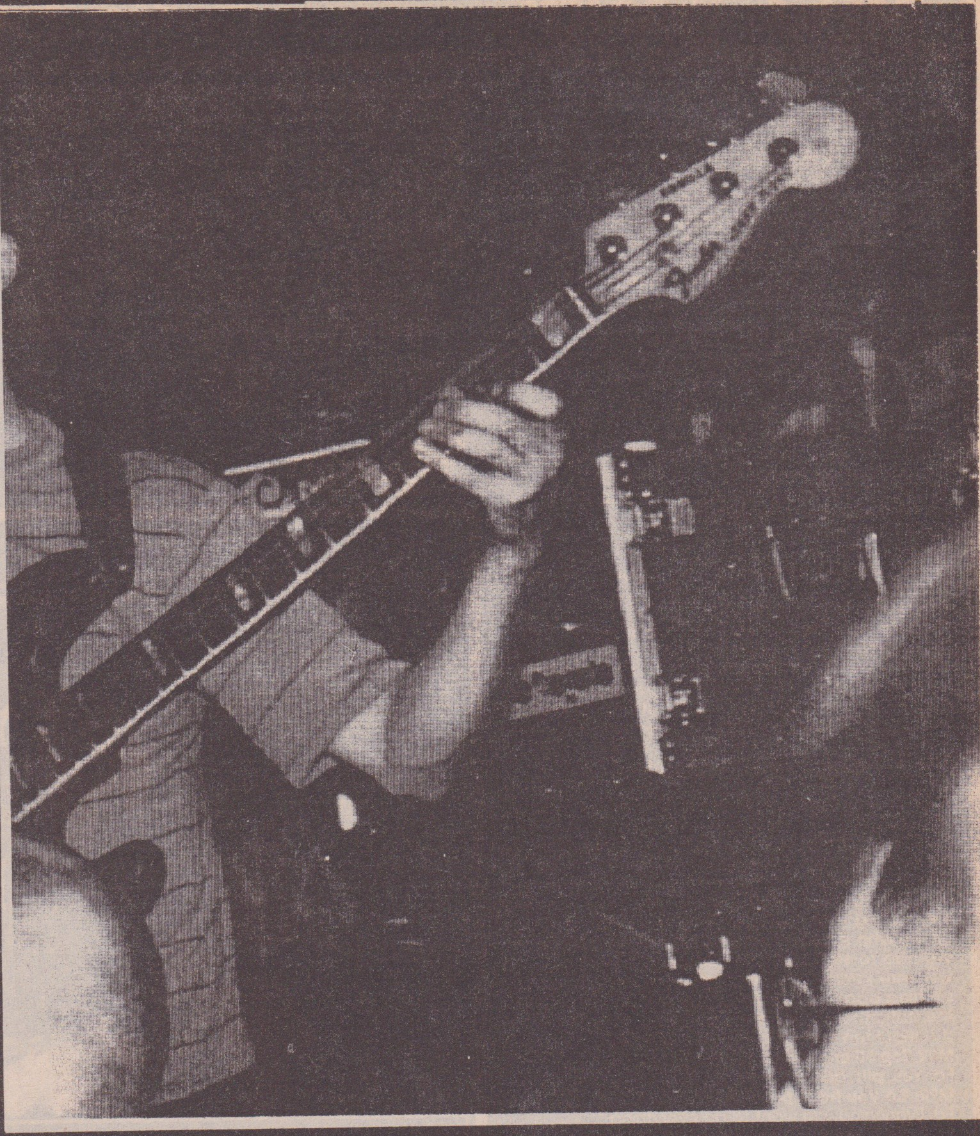
D: We don't want to do expensive shows.

T: I don't personally mind doing big shows, though I wouldn't make it a routine because it puts you in that fix, but if it's a spontaneous thing it can really be beneficial because the audience...I know this has happened, where people are at a big show, watching one band after another and the audience is taking everything in stride, and then we come up and rub them the wrong way and people perk up. They may not agree with it, but they know that something else is happening all of a sudden and they get confronted. They realize that somebody is breaking the routine. It's kinda nice to come in and confront the audience and make all kinds of trouble in a gig which is flowing smoothly—the promoter's happy, the audience's happy, the bands are happy, and suddenly...Like the Rock Against Reagan festival on the 4th of July in DC put on by a bunch of drug people. It's really a pro-drug festival . They asked us to play and I said, "You don't want us to play, but if you're asking we will." So we did it, and a bunch of people played and everybody clapped, and we came on and made a bunch of statements and a big furor about the disguise of how it's supposed to be Rock Against Reagan and it turned out to be a pro-drug thing. We were making fun of everybody out there stoned and getting busted, laughing in their faces for them thinking they were unifying under some banner. They had no militant views about anything, they just wanted to get drunk and stoned. Their only opinion about drugs at all was that cops suck because they take away your drugs and that sucks.

MRR: Let's wrap things up with what the band's general goals are.

J: I think it's to play honest music, music that we like and not what we're supposed to play.

T: All the time I learn more and more how important it is to live by example. And in a scene where there is no example, you can hardly blame people from going astray and seeking out bullshit. So, just in music and lifestyle and everything else, I want to present people with the fact that it's possible to live correctly and live by good motivation and manifest that so maybe people can see



D: I think being in a message-conscious group like this kicks me a little more towards doing things that I might not normally do. I can notice that looking back over the last few years of my life, that when I'm not in a band it's really slack and I just go day-to-day and it's boring and nothing gets done or happens. Being in a band, it's like I'm representing myself like this, it's a standard and I climb to it. The other thing, is what I want to see happen with this band is to see Fidelity Jones work as a kind of spearhead and help create a new level of underground music where the diverse elements of a city's music scene do come out and see things, like at an all-ages venue. To maintain the whole network connections that punk bands have been using for the last 8 years, but make it available for all different kinds of music.

T: I thought of one other thing, DC is a city which is 85% black and it's such a shame to see 85% of the city making its music and seeing the other 15% making its music, and they're completely isolated from one another. In a sense, both of them are wasting away—the go go scene, the rap scene, the hip hop scene is doing their thing, and without a lot of message and direction in terms of integrity, which they could really make good use of. So they might learn a lesson by coming to a punk gig, about being honest in your presentation. And in the same sense, the punks are completely depriving themselves of 85% of the city's talent. There are some beautiful, beautiful musicians that nobody knows about because they're stuck in their little hole, and I think if people could communicate and come together and try to create something together and learn from one another, they could create beautiful things which both sides are neglecting. I don't blame black folks for not coming into punk gigs because it's loud and stupid and everybody in the audience and on stage is white and the skate kids in big tennis shoes and doing loud rock music about cigarettes and what have you. If I were black, I'd stick my head in the door and turn back around and go back home because it doesn't concern me. And similarly, you can't expect a lot of white folks to go to a go-go gig because it's stupid music about dancing and being cool. So people shouldn't limit themselves and exclude the public. We've got to open the doors and make a music that everybody can feel comfortable in coming in and wanting to be a part of. The scene is for the whole world.

MRR: Does anybody want to speak for Andrew?

T: He says he doesn't like to participate in interviews because if the music doesn't present the message correctly, then we've failed and an interview isn't going to make that right. And if the music does present the message correctly, then there's no need for an interview.

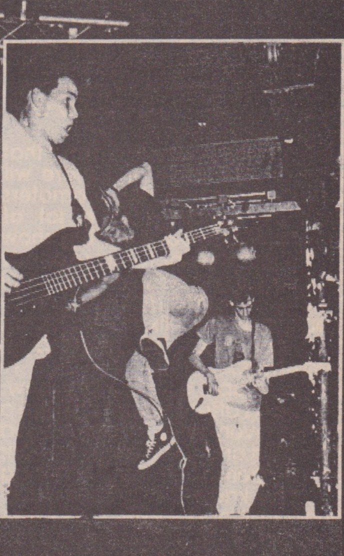
Fidelity Jones can be reached through Dischord Records, 3819 Beecher St., NW, WDC, 20007.

NEW BANDS

problems like this or racism, fascism, a.s.o., that's why our texts are very critical about all this..
MRR: Do you have political opinions?
Dan: No.
Ed: We are nothingatallists.
S: We are anarchists.
Dan: We aren't even anarchists.
MRR: Are there anarchists in Luxembourg?
Dan: We are considered as anarchists.
Ed: There are spray-paintings anarchists.
Dan: To make graffitti, beautiful drawings on the walls. It's the only means to show oneself here. We are against violence.
MRR: What are your musical influences?
Dan: Everyone has his favourite style.
Ed: It's really mixed. Some of us were listening to new wave.
Dan: Spanish punk, German punk.
Ed: I was listening to rock music. Rush.
MRR: Do you read fanzines, do you have Luxembourgian fanzines?
S: There is one. It's called "X-Non Magazine".
MRR: Do you read foreign zines?
ED: We don't know where to find them. It's impossible to find them here.
S: We wanted to do our own paper. We didn't succeed.
Ed: It's difficult to organize this.
MRR: Do you listen to punk/HC radio shows?
Ed: I was running a non-commercial radio. Because the lack of money I had to stop it. I had two shows, one "new wave" and one punk..My radio was called Radio-Actif. In Luxembourg, it's still forbidden to broadcast. (There is a state monopoly on radio and TV).
MRR: So you were running an illegal radio...
Ed: Yeah.
MRR: And did you get problems with the authorities, the police?
Ed: Yes, at that time there were 21 pirate radio stations here. Especially Portuguese ones. (Portuguese people constitute the biggest immigrant population in Luxembourg). Portuguese are much more enterprising than the Luxemuxembourgian average citizen who stays at home with his coffee, his beer... We had to stop the radio because authorities said we were jamming the airport's comaunications. We still tried again, but with less success, so I had to sell the station for I had no more money. Now there are still about ten free stations here, like RFM.
MRR: Top 50 and things like that?
Ed: Yes, pfff, dustbin-products....
MRR: Do you have projects?
Ed: Everything. We want to do everything.
MRR: Who is organizing gigs here? Where?
Ed: We have organized our first concerts ourselves, in schools, a.s.o. It's quite difficult. There is only one concert place here, "Melusina".
Dan: It's a really nice place.
Ed: It's run by a non-profit association. Cool.
MRR: Have you ever get foreign bands to play here?
Ed: Never.
Dan: Never.
Ed: The Cure,ten years ago.
MRR: What are your occupations, main interests besides music?
Dan: Arts.To express myself. I'm studying in an art school in Brussels, Belgium.
S: I'm going to school. I've worked for a year but I didn't like it. I went back to school. I don't want to go to work.
Ed: I'm doing a lot of things.
S: Nothing.
Ed: I'm a painter.
S: He's never worked.
Ed: I sell paintings,I'm hiring out P.A.'s, I'm DJ in a radio station.
Y: I'm going to school.
MRR: A last thing.to say?
Y: I want a new motorcycle, a Peugeot.
(laughter)
S: Ee scheine Greiss an... hahaha...
Dan: We play music to express ourselves. To say things we don't have the right to say here.
MRR: You never got problems because of too critical songs?
S: There was once an article in a newspaper saying: "A new anarchist group in Luxembourg, vandalism everywhere in town" because of the graffitti.
Y: It was after our penultimate concert. The town was in a disastrous state. Empty beer cans everywhere, graffitti, even on the grand-ducal palace.

Dan: For such little actions, which are common in every other big European town, here they put articles in the papers, the cops are trying to find out who did it a.s.o.
MRR: Have you get personal problems?
Dan: The cops visited you once, isn't it?
S: Yeah, they came to my home with a list of names...
MRR: What does the Grand Duke of Luxembourg mean for you?
Dan: Some cheese.
S: He's got nothing to say here.
Ed: He's here, he does his job, that's all.
MRR: Like the Queen of England or what?
S: No, she still has somthing to say.
Ed: Here nobody cares what the Grand Duke says.

To contact DESPERATE MINDS, write to: Thill Mario/ 178 rue Pierre Krier/ 1880 Luxembourg/ Luxembourg. To contact LETHAL ASSAULT, write to: Jerry Schneider/ 124 Avenue Gaston Diderich/ 1420 Luxembourg/ Luxembourg.



JAILCELL RECIPES

Jailcell Recipes are a four piece from the North West of England, they are Robbie (vocals), Jamie (guitar), Dave (bass) and Ian (drums). They formed in early 1988, with Dom on guitar, in August Dom left and Jamie became permanent guitarist. Their debut LP Energy in an Empty Tank World is out in March on First Strike Records, and they have three songs on the Manic Ears North Atlantic Noise Attack LP.
MRR: You've had a lot of label interest since the last tour, can you tell us about that?
D: Well, on the Crippens tour we had some labels asking about us, er, Earache, Manic Ears, In Your Face, Vinyl Solution, and one other I can't remember. Alan has helped us along since the beginning, and we've known him for a long time, so we'll be sticking with First Strike.
MRR: You mentioned the tour just then, how did that go?
D:The first tour was a three band thing with Electro Hippies and Nightmare Visions that was in July, we played just in the North really, the furthest we went was Nottingham. The tour was pretty good considering it was the first time we'd played outside Wigan. Then about a month later we went out again with Doctor and The Crippens. Jamie joined about a week before the first date.
J: Oh yes, well, the first gig was at Nutley, which is this little pub in the middle of nowhere, and the response to us was really suprising, because we hadn't had any records out or anything, and it was my first gig. All the other dates went really well, too, especially Bristol which was ace.
I: We'd had a track on that "Gruesome Stains" LP, so a few people had heard us, I think they'd heard the name.
MRR: Which bands have you played with and what venues do you like most, anyone you'd like to tour with?
R:ALL, yes we've toured with All, and the Descendents before that.
J: No we haven't.
D: We supported Naked Raygun on two UK dates, and Naplam Death, Joyce Mc Kinney, Heresy, Rose Rose, Cowboy Killers, and we played that Liverpool crusty all-dayer with about eight bands. We just played with Joyce Mc Kinney in Brighton, which was a really good gig. Jamie likes Heresy a lot, we all like the Cowboy Killers, they're a good band.
R: We're supposed to be touring the U.K. with Youth Of Today in March/April.
MRR: What about the aims of the band?
R: Just to be able to play to an audience who enjoy our music, see people dancing, having a good time.
D: Yeah, just to have fun while we can, just to able to say when I'm older that I've done something contructive.
J: To able to travel, go to places I wouldn't have gone otherwise, and meet people.
I: Pretty much the same as them, tour abroad, I'd like to do that.
MRR: The name has been mis-spelt more times than it's been spelt right, can you explain the name?
D:We took it from an ad in Easy Rider magazine. It's a book for prison inmates, to make your prison gruel into gourmet food. We do a song called "Our Recipes" which explains it.
R:Coz, the name's from a biker magazine, it doesn't mean we're mad beer drinking Hell's Angels or anything, it's just a name.
MRR: Robbie, do you write all the lyrics and what are they about?
R: Yeah I do, the songs are about different subjects; personal things, "the scene", then songs like "John is God" (about John Travolta).
MRR: Last things to add?
J:The LP's finally out in March, and it should be available in America and Europe, etc. on import.
D:We're hoping to go to Europe this Summer, anyone who can help with gigs there should get in touch as soon as possible, we'd appreciate any help we can get with that. Contact: Jamie/ 4 Townfields, Ashton-In-Makerfield/ Wigan, Lancs., WN4 9LJ/ England OR Robbie/ 154 Poulton Rd./ Wallasey, Merseyside/ England.

NEW BANDS

CONTRACIDE

Since 1985, CONTRACIDE has gone through several name, sound, and personnel changes. It took four years to finally get a line-up that is together; this line-up consists of: Matt-vocals, Scott-drums, Erik-guitar, and Chris-bass.

We come from Elgin and it is pretty much an unscene. The only bands that seem to get popular are those that have drugs and alcohol at the parties they play at. There isn't anywhere for the kids to go so most of them end up doing drugs or drinking alcohol. We are one of the very few bands in Elgin htat are in a band for the sake of something to do, have fun, and hopefully get other people to be aware of the things that are going on around them.

Our lyrics cover such topics as: suicide, anti-nationalism, anti-war, trying to make people listen and learn, and how drugs and alcohol has ruined relationships with friends and other things.

"CONTRACIDE" is a compound word; contra means against, and cide means killing. The name can be used in many situations where something is being killed and you don't like it, for example: against killing-living beings, ideas, opinions, and feelings, etc., and so on.

We have an eight song demo called Why Even Bother available for four bucks. For information and/ or demos please write to: Contracide/ 226 Wing Park Blvd/ Elgin, IL 60123.

Don't Even Bother

I'm sick of your fuckin' lies
Always trying to tear me down
I've been pushed too many times
Now I hold to my ground
How hard it is to listen
Even if you can't speak out
Live n' learn
Live n' live
It's what this world's all about

Don't speak to me
If you have nothing to say
Don't listen to me
If all this yelling's in vain
Don't tell me to shut up
If you think I'm wrong
If you don't bother to listen
Don't even bother to sing along

You lie about me
I lie about you
An eye for an eye
A tooth for a tooth
Fighting among each other
Will just bring our end
Let's stop it all
It doesn't make sense
Let's stop it all
An just be friends

BAMBIX

About 3 years ago we formed BAMBIX. We are very good friends. De wilde Ciccone (drums and vocals) and Maniet Petiet (Bass-Guitar) have known each other for about 15 years and with Nat (Guitar) we have been together for 6 years. We all love music, so we thought, why not form a band? So suddenly there was BAMBIX! Very soon there was much interest in us because we are three girls and not many all girl bands exist.

So we had gigs from the beginning. For example we played together with bands like the Toy Dolls, Instigators, Claw Boys Claw and many more not so well known bands. Since last year it has been even better because we have learned much more and take everything more serious. When we have a new song and new lyrics, they must fit good together. This is the reason for our music.

Our lyrics deal with problems that we have, and that we see or hear. We take our lyrics very seriously, because they are very important for us. When the lyrics are not good, you can forget what the whole song means.

Until now we have only played in Holland and Belgium, but we hope we can play in near future in more countries! They Even Took the Memory is our first record (the EP came out on Intelnet-Records/ Germany) and we hope it will help us get more gigs! Before the EP we made a demo tape and were on several compilation tapes.

In Summer 89 we will go into the studio again to record some new tracks, but this will last some time! Please write to: BAMBIX c/o Maniet Petiet Voets/ Roestenburgseweg 1 A/ NL-5473 XT Dinther/ Netherlands.

THEY EVEN TOOK THE MEMORY

After thirty years she had to leave her house,
because big boss planned a parking-place.
She's all alone, her husband died in big bosses war,
his legs shot off and napalm on his face.
And every day she puts two cups on the table,
one for her and one for her beloved guy.
She knew he was in heaven, and every day he looked down to her from the sky.

He had to fight to feed his wife and pay the rent,
his picture on the wall is all that's left.
At least she still had the house as a memory.
And she must leave, her heart, her heart will never mend.

She only had a cat but she was happy and contended,
co's it seems her man's soul was still around.
Sometimes she could almost feel and sense him.
She knew allthough he was dead,
he wouldn't let her down!

(words and music by "de wilde ciconne")

EARTH ARMY

Greetings. Here we are, here are we, we the we the we that be the we that are the EARTH ARMY. We are Rashaan on guitar and vocals, and Lou X on bass. We formed in June of 1988 and started gigging in August. Due to extremely bad luck with bass players (Lou is #6), we've only played about 8 shows, and only two with bass. Fortunately, all but one of these shows went over well.

Our songs deal with drug related deaths, the futility of warfare, the brainwashing powers of T.V., etc..., but we're not out to preach. We just tell people to think for themselves; and we're not necessarily anti-drug, but none of us use and we're definitely against stupidity. Our mission is to have fun. We try not to play in any particular genre; still most of our songs would fall under punk and/ or industrial. We also play songs that could be classified as pop and experiment with funk and speedmetal. The most comprehensive description of our music came from Pete of Blind Ignorents who called us a heavy metal Sonic Youth. If you'd like to judge for yourself, we share a tape with a dance band, Third Person, that is available for $6 ppd from Saturn Productions/ 14259 Grandy/ Humble, TX 77396. We also plan on having an EP or 7" out soon, and if you want us to play your town, contact us care of Saturn or call (713)441-2924. Thanx, Spike.

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NEW BANDS

DREAD

DREAD are yet another young hardcore band to emerge from the growing scene in the northwest. Coming up on a year in existence, DREAD has gained a strong following from Portland to Seattle. It was helped by thier first demo titled BLOOD AND GUTS ALL OVER THE STREET AND ME, WITHOUT A SPOON TO EAT. Which sells for a measely three bucks, it comes with lyrics and stickers. It has eleven songs of diverse hardcore. The band consists of Tim on drums, James on vocals, Scott on bass, and Barry on guitar. Everyone contributes their part and we work good as a band. Since everyone in the band has different views, our lyrics are a wide range of topics from our favorite horror movies and books to this lovely country and its system, our personal problems and certian pesky radioactive larva from hell. We do not preach at all, you could say we dislike people who preach because we feel everyone's their own person and has their own mind to do what ever they want.

We are currently looking for shows and someone to put out some vinyl on us. Look for the possible seven inch e.p. on just for fun productions. Thanx for your time, feel free to write. our demo is three dollars and stickers are a stamp.

DREAD/ PO Box 68778/ Portland/ Oregon 97268

ORGAN DONORS

The Organ Donors are a Ct. band that have just released their first cassette "Young and Angry." This interview was done by Claudia Hell late one night on the road.

Claudia Hell: Okay boys, I'd like to start off by asking you how the band formed.
Dick Les: Well, I'd just like to say that I love these guys and there's no one I'd rather rock with.
Bill Bored: What a fag!
Marky G.: Hey man, be cool. We don't want a nazi spinhead to bash our heads in!
Dave Smith: That's true.

C.H.: Is there any truth to the rumor that Dick and Bill are brothers?
Marky: We'd rather not say.
Dick: I'm not afraid to tell everyone that I love my brother.
Bill: That's it...
(After a slight altercation, Dick was unable to respond to the rest of the questions.)

C.H.: Moving right along, I was wondering what your influences were.
Marky: Hey man, I could come up with some clever answer like John Denver or something, but the truth of the matter is that we dig it all - from the Sex Pistols to that brand new band from D.C., uh ... Minorfret.
Bill: We're really into that new stuff, although that slamdancing looks pretty dangerous!
Dave: That's true.

THE O.D.'s ARE

VOCALS- DAVE SMITH
DRUMS- MARKY G.
BASS- BILL BORED
GUITAR- DICK LES

C.H.: Is there anything happening now that you guys don't like?
Marky: Hey man, I hate to say it, but that new Crucial Tooth ...er... Youth album comes off a bit too preachy for my taste.
C.H.: I think that was the whole point - it's a joke!
Marky: Hey, I knew that!

C.H.: How would you boys describe your sound?
Bill: It's deep - you can get stuff out of it!
Marky: I'd say that it's a cross between punk and that new trash "mush it up" sound.
C.H.: I think you mean "thrash" and "mosh."
Marky: Hey man, whatever!

C.H.: Lastly, I was wondering if the band has had any offers from the major punk labels?
Marky: We've been in contact with Reckless and Positive Farce.
Bill: But for now, you can send a couple bucks to our address.
Dave: That's true.

FOR INFO SEND TO : 53B RITA DRIVE BRISTOL, CT. 06010

ACID ZOMBIES

PAY YOUR TAXES

It's time to pay your taxes
As everybody knows
But have you ever stopped to think
just where the money goes?
It pays your local senator
To take a trip to Rome
He don't pay any taxes
So why should he stay home?
Chorus:
Pay your taxes
To the IRS bitch
Pay your taxes
Make the government rich
You're paying sales taxes
Every time you go to the store
A nickel here a dime for that
Just what's the money for?
It's going to the army
To build a bigger bomb
They'll blow this world straight to hell
And keep us all from harm
Chorus:
Well now you've paid your taxes
On an old 1040 form
But who got's all the money
That just went out the door?
It pays the politician
To sit on his fucking ass
So he can raise your taxes
And rake in ever more cash
Chorus:
Pay your taxes
Take from the poor
Pay your taxes
Give the government more

The Acid Zombies is a band from Gig Harbor that will probably never play a live set. Our interview takes place on a graveyard outside of town. Interview by Remirgton.

MRR: Why are there only two people in your band?
Dan: Because there are.
Pete: I write snd play all the music, all the instruments. Dan: And I write the lyrics and yell and growl.
Pete: What else is there?
Dan: We never got around to finding two mcro members.
MRR: How did you guys get started?
Pete: we were listening to some thrash tapes one day and said, Hey, we can do this." So we tried our hand at recording.
Dan: And Nuclear Suicide was born.
Pete: Actually, it all started back in the eighth grade. We did a cover of "Cum on Feel the Noize" — chipmunk style.
Dan: You had to mention that, didn't you?
MRR: Where did you get the name? What's an Acid Zombie?
Dan: An Acid Zombie is a guy that's taken so much Acid that his brains are completely fried, kinda like most Deadheads.

MRR: Your MRR review in Noveaber '88 said your lyrics were about "girls, nuclear power, and lighter sublects." What are the lighter subjects?
Dan: Stuff like "My Deodorant Gave Out", A" Little Ride in an Ambulance", "Medieval Neurosurgery"
Pete: And much, much more.
MRR: Why do you come here?
Dan: For Inspiration.
Pete: I won't know why he likes it here.
Dan: It's peaceful and nobody bothers me.
MRR: So what's in the future for the Acid Zombies Pete: More weird songs.
Dan: Another tape.
Pete: We'd like to get a live band together.
Dan: I wanna see the pit from the stage.
MRR: What would make you happy?
Pete: I need two million dollars, that's all.
Dan: I want more people to buy our tape "Smash, Burn, Destroy", which includss 15 songs, lyrics, and a real neat cover design that comes in many different colors just like condoms, all for the low, low price of only $3 plus $1 for the postal snail. But that's not all! The first one hundred people get free coffee.
Pete: He's not kidding.
Dan: Here's how to order. Send letters, money, and pictures of Ronald Reagan to: Acid Zombies/ 4812 Maple Lane Circle/ Gig Harbor, WA 98335 / Attn: Free coffee.

DAWN OF LIBERTY

Dawn of Liberty has been going for two years now. Soon their 7" EP will be released, entitled In Honour and Defence of Mother Earth - To Hurt Her is to Hurt Us. Four tracks will be on the record, one could say it's hardcore with metal influences, or the other way around. They were on some compilation albums before: A Vile Peace (Peaceville records), Attack is Now Suicide (Double A) and one dedicated to the anti-sexist cause soon to be released by the Belgian label Nabate. Time for a chat ! The questions were asked by Stel (Metallised magazine).

MRR: There were some serious problems in the band. Did you manage to solve them now?

DOL: Yes, things ran square in the band for some time. At one time we only managed to make one new song in half a year time ! We had lots of arguments, the problem was we were afraid to really talk them out. Slowly things got out of hand and all exploded at one point, as it enivitably does in such circumstances, and the band was shattered. But then we talked, and because we all really wanted DOL to work, the train started running again. One of the things that demotivated us in that time was the fact there were some deals with record labels that didn't work out. But yes, we solved our problems.

MRR: But you were on several comp LPs. How were the reactons?

DOL: Thanks to this sympatetic interviewer , we got some offers from record labels. At that time we really had plans for a demo. Fortunately there were these comp LPs, and we got five offers in two months time. That was really stimulating. We cooperated on three albums then. For the forth one we messed things up in the studio so the recordings were bad and we decided to leave it at that, and the fifth label didn't get in touch with us any more. We got some nice reactions on our contribution to the A Vile Peace. Attack... is a really good record, which sounds like a rock. The comp. to be released by Nabate should be out soon. These were worthwile experiences.

MRR: Some bands complain they don't get offered enough gigs; do you have the same problems?

DOL: No. There were times we played very regularly. And generally speaking these were great gigs and we got good responses. Only we didn't play often abroad, but that is going to change. And we hope to do a tour in the month of July. With our upcoming EP that will work out fine. The label, Harry records, is going to organise gigs for us as well.

MRR: You allready had tour-plans with the English band Deviated Instinct. Why didn't these work out afther all?

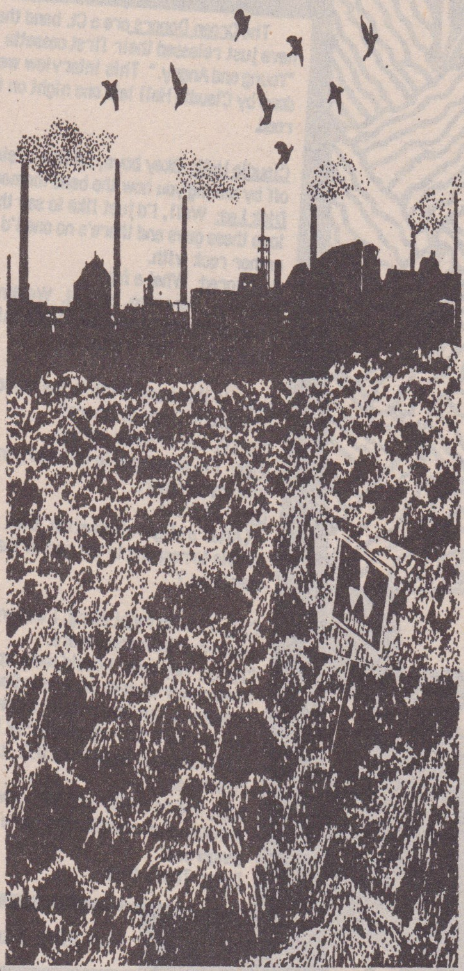
DOL: We just wanted to go to England. We didn't know how to organise it and we asked Civilised Society (RIP) and they got us in contact with DI and they wanted to tour with us. They would arrange gigs in the UK, and we would in the Netherlands and in Belgium. But then because of lack of interest there were no gigs planned in the UK, and only the gigs we set up were left. But DI's bass player informed me by phone that DI had serious quarrels between themselves and thought it was better to cancel the tour in these circumstances.

MRR: Why did your earlier plans to realease records did not work out?

DOL: Well, first two Belgian bands asked us to do a split LP with them, but we never got to that. We just rehearsed then and didn't really have any initiative. Through A Vile Peace we got good contacts with Peaceville, and at the same time Disonance records (W Germany) asked us to record an LP for them. Since Peaceville didn't want to release a record by us immediately, we thought it is wise to choose Disonance but those lazy people did not take the trouble to sort things out a bit. And Peaceville couldn't release our LP, and another plan to do a split LP for Double A never saw the light of day either cos they couldn't afford the project.

MRR: You don't write your lyrics yourselves, why not?

DOL: We wrote some, but most are written by a friend of ours who is very close to the band. It may sound stupid but we don't really discuss the lyrics much, as we don't often see each other and when we are together we make music. In our former band, with three members now in DOL, we discussed a lot. We were allways talking about anarchism, revolution and the like, but after some time these things are in your head and you don't talk about that much anymore. Sure, band lyrics are a means of communication, but there are others as well. You can express yourself in various ways: poetry, writing articles (like I do for a magazine called Mijn Neef Hein, available at my



address), discussions,... There are lot of channels. And in the end everyone choose for themselves which is the best channel. Lyrics are just one of them.

MRR: Isn't there an evolution concerning people's attitude towards the lyrics of bands? I mean, in earlier days these seemed to be the most important aspect of bands.

DOL: Yes ! It used to be. When you bought an album that was often because the band has sound ideas. We discussed bands' lyrics. We made use of the red pen in search of suggestions and ideas not so sound. Now there seems to be another mentality; like "what label is the band on?"

MRR: As times go by, don't you think more and more people don't really care about the ideas (connected with punk) anymore.

DOL: Of course I notice that the last couple of years. But look at the people joining in... The average age of every "newcomer" is 15, 16. These people get in contact with punk/hardcore through, in my opinion, the wrong bands, and get a wrong view of HC. Look, when we got involved in punk, we learned from bands. Bands like CRASS,... had a radical political philosofy. And there were people who said 'we (the punx) do things the wrong way' and other people listened to that. Ideals were important then. And the people who listened to the music were radical themselves as well.

MRR: But didn't those radicals got more moderate as time went by? And isn't it so that young people joining in now don't get a good foundation?

DOL : You're right at that. They don't get a good foundation anymore. The situation now is not much of a good school. But of course these newcomers must look further than there nose is long. They will find the spirit with older bands. Their records are still there, and their lyrics really inspire. Look, punk is not limited by time, disco fans have no use use in checking out disco days. What they are presented they just consume, but punk is different Anyway, we were in it when bands like Crass were around. And a better reflection of what punk is (or could be) you won't easily find. We were (and still are) concerned about society and discussed anarchy and revolution. Now people discuss speedcore, metalcore, record labels,...

MRR: Back to the band. Your drummer wears two ear-appliances, is that no problem for him, playing in a band?

DOL: It is. It's bad for his hearing, seeing at rehearsals we play very loud too. At gigs it causes some comical situations now and then. Sometimes, because he does not hear the guitars that well, he starts too late hitting his drums. But that's not the only thing, he also is blind in his right eye. When the lights are out and it's dark in the hall where we're playing we have to lead him to his drums. Sometimes he doesn't hit what he has to hit. And when we stop playing he has to keep sitting 'till the lights go on again. And when he looses his drumstick, he's never ever gonna find it again.

DOL/ Stefen Joosten/ Broesveldstraat 15/ B- 3580 Neerpelt/ Belgium

LEARN

'Learn not' the lesson we were thaught
restrictions imposed, the lesson we were thaught
explore, experience, learn and share
don't accept the limit set for it's not there
their school thaught
thou shall not
that lesson's best forgot
fields and woods lie before us
sun and moon and stars to guide us
thread on the path that is yours
and without hindrance may you explore
learn not that lesson we were thaught
by that power that would have us to learn not

MAJOR INJUSTICE

Major companies are flourishing
their profits ever-increasing
but the people find no benefit
when a small elite makes makes profit
from the resources of the world
While poverty's on the rise in our western countries
and third-wold nations are starving
the rich scheme and have their parties
and go on stealing-dealing
Misuse of land, the deserts expands
armsrace armtrade, wars being planned
the haves exploit, oppress,
and hold the have-nots down
and when their ship must sink,
we'll be the first to drown
that what they now control is what we must reclaim
cos if we don't wanna loose. we must ruin their game

see review this issue

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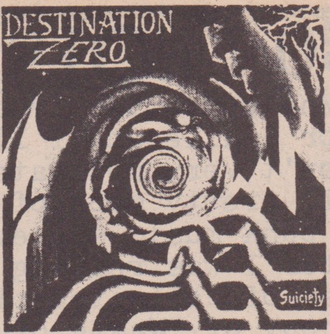

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NEWS ABOUT NOISE

I had a friend who put out a free one page zine for awhile and I liked the idea but wasn't very motivated since I was still pretty much of an outsider to the punk music scene. About a year later I was reading through his piles of collected zines and ran into a copy of "Waste of Wood" (and it is) which inspired me to do something productive and creative to communicate with others in the 'underground' scene. Somehow I weasled my way into an interview with They Might Be Giants, popped off a couple of fast reviews, and did some geurilla photocopying... suddenly the publishing bug had bit and I have yet to find a more satisfying addiction. As much as I hate trying to scrounge up good writing from people, or getting ripped off by certain people, or begging for advertisements, nothing beats the occaisional letter of praise, or seeing the magazine sold out at a store like Seehear or CB's canteen, or getting backstage to talk to a favorite band. So now I'd like to take the magazine in a more political, socially aware direction, while still maintaining a sense of humor. I also want to publish more art and fiction, as well as regular columnists. Contributions in any area are always needed, bands please send in demos for our upcoming comp album. I'm also looking for articles about different factions and their separate culture (Mods, skinheads, goths, etc...) because I'd like to document as much of the alternative atmosphere today as possible, and to give a broad view of it's complexity and diversity.

For sample, send 1.85 (ppd)-includes interviews w/Naked Raygun, Prong, and Rapeman & tons of articles. 34pgs color paper, free sticker. Adam Gray

NEWS ABOUT NOISE
1354 Port Washington Blvd.
Port Washington, NY 11050

Kabeljau

Thanks to F[illegible] for letting us use this space.

History is what happens...
Kabeljau - Fanzine started back in mid-1984 with No.1
Then No.1 was followed by No.2 which was followed by No.3 which was followed by No.4 which was followed by No.5 which was followed by No.6 which was followed by No.7 which was followed by No.8 which was followed by No.9 which was followed by No.10 which was followed by No.11 which was followed by No.12.
And No.12 is the latest issue of **Kabeljau**.

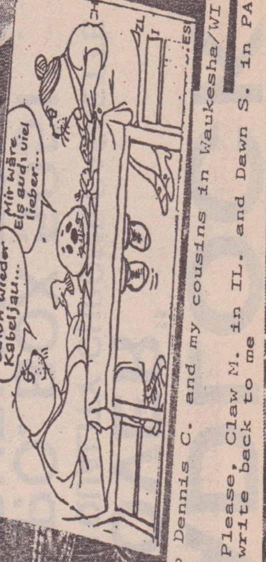
We started the Fanzine because everyone was doing his own Fanzine. So we wanted to do our own Fanzine. Most of them stopped after a few issues, other people continued like us. **Kabeljau** is now listed as one of the five "big" Fanzines over here. We are trying to put out a issue every 3 month with 48 pages (8 1/2 x 11). And we are still a fanzine not a magazine, for us there is a difference.

The main interesting thing on **Kabeljau** is that we have a sarcastic way of fun in our Fanzine. There are people who really hate us for this reason but there are still people who like the way we write and who still buy our fanzine.
We have interviews, articles, news, infos, reviews, drawings, poetry, art, politics, columns, photos, scene reports, record trade lists & adresses, local info, layout, paper, colour, etc; all the useful ingredients you need for a good Fanzine.

We now started a Radio Show at a local radio project here in Hamburg which is free for everyone, so we did it. There are nearly 2 million people able to hear the show but I think not all are listening to our hardcore Music & News Show.

GIB NAZIS KEINE CHANCE

If you want to buy one of our issues you have to send 3 US-$ ppd. or a good HardcoreTape plus a letter with the reason why you want to buy our Fanzine. You can write in deutsch or english or tschechisch if you want.



Hello to Dennis C. and my cousins in Waukesha/WI

Please, Claw M. in IL. and Dawn S. in PA. write back to me

Kabeljau

Thomas Skubsch
Kielortring 20 b
2000 Norderstedt
W. Germany

ANTENA KRZYKU

We started with our zine long long time ago in fact. On the beginning it was something like piece of paper to provocate people to do something on their own way and even name of the zine was different (Bez Alternatywy?). Becouse of problems with possibilities to print our stuff we stoped with that fanzine after three issues.

Last time we found new way to print what we want to print (with great support from Pietia from Qqryq zine) so we decided to start again with new name and more or less constructive idea. We don't want publish typical music zine but something about all kinds of independent cultural activities. Our zine is printed in Polish 'cos two reasons - here, in Poland aren't many zines which showing something more than line-ups of western bands so we want show more things here and in Poland aren't many people who speak English or German.

We aren't very much into selling our zine abroad but the reason that I am writing this piece is one of things we like very much - communication. From political point of view we want to be something between underground political papers and young people (so called political papers don't care about young people in general). If you want take a part of Antena Krzyku send your stuff to our adres, but please, don't send any adverts or naive scene reports about line-ups of bands.

EXTORTION FANZINE

HELLO out there everyone in MR&R land!! Welcome to our fanzine article. We here at EXTORTION are anxious to hear from you. The reason we put this publication out is because we are bored people who want express ideas and COMMUNICATE to other (maybe) bored people who want to look further into different things happenin' around them. We have expanded the size and substance of the fanzine for this issue. We have also have tried to achieve an intense look and feel. More people have contributed their ideas and material and without that help, the quality wouldn't be as good or we wouldn't had of have such a great time making it. Included in issue #6 are interviews with EYEBALL, BRAIN DEAD, STIKKY, MORAL CRUX, & NO EMPATHY. Also are the usual reviews, lotz of bitchin' art, movie reviews, literature, poetry, and THE GURU's infamous advice column. It's 8½"x 11", 20 pgs., and only $1.50 or $1 and 2 stamps or for trade with other 'zines or demos or anything fun. Please write us, we are always open to meeting other people who we can express ideas, thoughts, and insights with. Profit is not our motive for doing this 'zine. It is an opportunity to participate in something constructive that will benefit bands, readers, and free self-expression. So write us NOW!!!!! We think that you will be satisfied and hopefully inspired or interested. We also distribute tapes for THRASHERS DIGEST; Pat helps with the 'zine. You can also purchase a copy from him if you order a tape. Make a new friend today and EXTORT the world back: Bye, Aaron.

EXTORTION FANZINE
407 W. Elm
Carbondale, Il 62901

NO ALTERNATIVE

It's been a decade since No Alternative first hit the stage, and at least 7 since they last functioned on a regular basis. But they're back now, and full of enthusiasm and determination. They are: Johnny "Genocide" aka Hugh Patterson on guitar and vocals, Jeff Rees on bass, and Greg Langston on drums. Interview by Tim.

MRR: The little I've seen so far about you guys is that you're actually really excited about playing again. It's weird, there's all these bands suddenly resurfacing, like Crime, Mutants...

Jeff: ...Psychotic Pineapple...

Greg: ...The Weirdos played last year...

MRR: ....but let's find out why No Alternative is back together.

Greg: I'd say we're back together because it just seemed to be a good time to do it. We're all free, not playing with anybody, and I've been itching to get something together with some of my oldest friends. We've known each other for 12 years or so.

Johnny: It was the best time of my life playing. I had "retired", said I'd never play again. I had been doing well with my art work and said I'd never get involved with this business again, but then we rehearsed and it was just too good to pass up.

Greg: We saw the magic was there...

Johnny: We did one rehearsal and it felt good, like it used to.

Jeff: One of the ways we got back together was Greg and I went to the Stone one night to see Sham 69, and we thought, "God, they're back together playing and all these other bands are getting back together and...Greg, you're not doing anything, I'm not doing anything...let's see what Hugh (Johnny) is up to.

Greg: I tracked him down, called him up and

said, "Hugh, Jeff and I were talking and..." and I didn't have to say anything more. He just said "I'll do it." And since then we've been making plans on what to do, going at it in a methodical fashion rather than just haphazardly.

MRR: I'd like to backtrack now, and then come back to the present later. Let's see, No Alternative had two other incarnations, right?

Jeff: We started in 1978, emerging out of KGB, which was Johnny and myself and Zippy Pinhead and Ron.

Johnny: Then we stopped for a while, and got back together again, broke up, and then did one show about 2 years ago.

Greg: When Zippy left KGB, I came and auditioned, but I ended up joining Tuxedo Moon and they got someone else cause he had a place they could practice.

Johnny: The politics of rock'n'roll.

Greg: But this incarnation of the band played by far the most shows, was the steady solid line-up that worked out.

MRR: Let's hear some of what each of you have been doing in these intervening years.

Jeff: I went from No Alternative to starting my own band up with my wife, under the name Fade To Black. We lasted for about 3 years and put out an EP and had tracks on a comp LP. It was more on the dark side, more hypnotic, psychedelic, moody...it was a popular thing. We still had an intensity there at times, but it was a whole different thing. After that broke up, I pretty much decided to take a break from music and did art work, went camping, just enjoying things that I missed out on when I was playing out so much. I went back to college for a while...I learned a lot during the time I wasn't playing. And now I'm hungry to play, and to expand artistically in music again.

Greg: From N/A, the most major bands I played in were Beast, with ex-Cramp Brian Gregory. We travelled to NY, England, and the band pretty much fell apart there for various reasons and I saw that the best thing to do was come back home. We put out a couple of singles, but that was the end of it. And then I played with the Sea Hags for about three years, and stopped playing with them almost a year ago. They're off doing their thing now (LP coming out on a major label), but I don't have much to do with them now, luckily, and now can play with some really good people, people who are my friends.

MRR: I saw a movie recently, "What Ever Happened to Susan Jane", and there was a scene with the Wasp Women playing, and there you were drumming.

Greg: That was just before N/A, and was pretty fun...a really bizarre band. I've heard that one of the guys, Rodney, died of AIDS. That was very sad. But that band had some good musicians in it—Jeff Trott of Wire Train. The songs were really hard and intense, but the combination of people in the band was kind of self-destructive. We were actually the back-up band and called ourselves the Maggot Men.

MRR: And Johnny, or is it Hugh? Which are you going by?

Johnny: We haven't figured that out yet. I tried to be Hugh for a long time, but the dice just don't seem to be rolling that way. Either/and/or will do.

Greg: It's hard for me to call you Johnny Genocide nowadays. (laughter)

Johnny: I wake up in the morning and look in the mirror, and I just don't see Johnny Genocide.

MRR: So what's been happening with you....well, a lot happened to you.

Johnny: I got in a horrendous accident. I was working this job for a week-and-a-half as a cabinet maker, and the building it was in blew up. I ended up in the hospital for 2 months, and then steady rehabilitation for a year. I played a little with People's Temple after that, and then this band The Watchmen which was kinda dirge rockabilly...no offense to rockabilly, but I found it very unappealing as far as how far I could take my guitar playing. You're mathematically limited to a certain progression of chords and notes—I think 32 in all. The whole idea behind playing, for me, is to keep progressing further and further.

MRR: That's interesting because in N/A's later days, there was a really heavy rockabilly influence, and from what I understand, you guys are dropping that and going back to a really early punk sound. But how does that fit in with your wanting to expand, because people would assume playing an early punk style is regressive and not progressive.

Johnny: It's regressive in one way, but it's progressive because it's a good base to start with. You can do a lot more with chord progressions in punk rock than rockabilly.

Greg: We can take a solo out of a rockabilly song and put it to punk. Some of our songs are fast punk, but if you listen to them they'll have a really underlying country beat to them. We're covering Johnny Cash's "Ring Of Fire" and it sounds nothing like any other version I've ever heard. In that sense, you could say we have a little of that influence, but that's it. As far as the whole set goes, we're taking just our favorite songs....

MRR: Are you writing new material?

Jeff: Yes.

Greg: And one thing we decided to do in getting back together was covering our old favorite songs by bands that broke up. Like Negative Trend, Weirdos...we have a lot of songs, but we want a variety to pick from. We've chosen about 12 cover songs, fairly obscure ones by bands we used to play with.

Jeff: They were just really great songs that never got the recognition they deserved and today nobody's heard of these bands. It's great to pull them out of our hat cuz we enjoyed those songs back then, and to us it's really refreshing and I think it can be refreshing to the audience now.

Johnny: We're encompassing the scene that we were really into and are still into.

MRR: Ten years after the fact now, who do you think will be interested in this kind of music? Do you have any idea what your audience will be like?

Greg: The most important thing we have to do now is attract new fans. We know we will get a lot of people out of the woodwork...there's been a lot of really good response so far, but a lot of people have gone on to other things, they don't go to clubs anymore, gone on with their lives. Those people will come out a little bit, but we can't look back, and certainly can't count on that crowd to keep coming to the shows. We'll need new fans, and a lot of these people will never have heard of us, and I certainly hope they will now.

Johnny: We want all the people that feel a little different from the rest of the world, that don't quite fit in. My personal philosophy is to inflict the band on society. I want it to be loud, bone-crunching, I want people to be disturbed.

Jeff: We're not wimping out...

Johnny: We've decided it's just going to be, pardon my French, balls out.

Greg: We've been playing more powerfully than we ever did, and I know I can hear a lot of things that we're improving on.

MRR: Greg, you've probably kept most up on the changes in the punk and hardcore scene, and know that the scene is split in so many different ways, do you think you can appeal to all the differing age groups and tastes?

Greg: I think so. I think a lot of the older people can't relate to something like speed metal, people who grew up with the Damned and Sex Pistols. And as far as younger people...I recently went to Australia, and saw a band of guys in their 30's called the Cosmic Psychos. They were just working guys that were older, and were so good! That's where I saw that we don't have to have bleached spikey hair anymore to attract a younger crowd.

MRR: Well, I hope you're right, though bands with that kind of Stooges meets '77 sound, like the Lazy Cowgirls, go pretty much unappreciated in this country.

Greg: All I can say is that we're gonna play our music, play it like we do, and then just see. We're gonna do our own thing like it should be, are not trying to sound a certain way for anybody. We're not trying to update anything or trying to say "heavy metal/hard rock is more fashionable so let's try something like that".

MRR: Plus, you guys are all making a living doing other things, and aren't depending on this band as a career.

Greg: it's not realistic, at least not now. We are going to travel, and put out a record.

Johnny: I'm financing our album completely.

Jeff: We've talked about maybe doing a single first, then doing an album by fall.

MRR: All those years you were around, and had so little to show for it.

Johnny: A couple of singles and a few cuts on comps.

Greg: We were held up in many ways, and so don't have the 'classic old album' to fall back on. People don't know who we are, can't even find a used record by us in a shop. We don't know what we want to do, as far as a label entering in or whatever.

Johnny: We're pretty interested in producing it independently, perhaps in conjunction with an indie label.

MRR: Personally speaking, that kind of punk is my favorite music, and that maybe things are going full circle now where people are getting back to some of the basics.

Jeff: Punk now is is so many different directions, and in a way we feel that we can play what we enjoy playing because anything goes these days.

Johnny: But there's so much garbage music around now, like Live 105, what a despicable station—mindless shit for the masses to sit and jerk off to. It's the worst possible music, there's nothing artistic or daring about it, crappy synthesizer stuff. I hope to god one day that station burns down, with the entire staff of DJs in it!

MRR: I'm glad to see that you're still angry!

Johnny: Right now I'm working as an artist, and have to sell my paintings to corporations like Bank of America. They're such patronizing pricks, and I hope somebody at B of A reads this! It's an awful world out there if you want to be different, if you don't want to fit in and be an individual.

Jeff: I think we still have a lot of emotion in our music, whereas with a lot of bands it's gone. There are a few that still have it, coming from the heart and not just a bunch of programmed sounds.

MRR: Maybe you are in a good position. In a way, you are still hungry. A lot of people tend to wimp out when they get older, maybe they had some real early success and then it was all downhill from there, but it seems like you guys have had life deal you some blows and are ready to strike back.

Greg: We're ready to enjoy it. One point I must make is that the content of our songs is still of a highly political nature, and since it's much later I want to point out that we all still feel the way we did about society and how messed up it all is. In other words, it's not hypocritical to sing about that. Lyrically, everything still goes.

Johnny: I do want to reiterate that because we've had to deal with the "mainstream of life", because we've come really close in dealing with all the schmucks and pigs that seem to ruin the society we live in, our songs are still valid and we still feel a lot of anger. I get angrier the more I have to deal with the "real world", according to 2/3 of the population of the U.S. It validates my anger more and more. If I were to die tomorrow, I'd at least die content in knowing that I at least hated and despised the society around me.

No Alternative/ 1239 Howard St/ San Francisco, CA 94103

TOURING!: these bands will be touring at the dates listed below. Please call to help us with shows, info, places to stay, etc.

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* SURROGATE BRAINS → JULY/AUG. (WEST COAST) STEVE 209 367 0590
* LOOKOUTS → JULY 15 – AUG 31 BOOKING: LAWRENCE 415 543 4353
* GREEN DAY → AUG 1 – AUG 31 BOOKING: JOHN 415 222 5099 ext. 758

RECORDS: these 4 will be out in MAY sometime...

* LOOKOUTS "SPY ROCK ROAD" 11 SONG LP
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* GREEN DAY "1,000 HOURS" 4 SONG 7" EP
* KAMALA AND THE KARNIVORES "GIRL BAND" 4 SONG 7" EP

and then these two will be out in JULY...

* PLAID RETINA "PINKEYE" LP
* CORRUPTED MORALS LP

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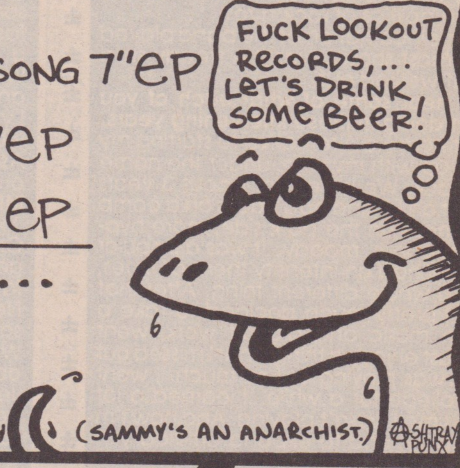

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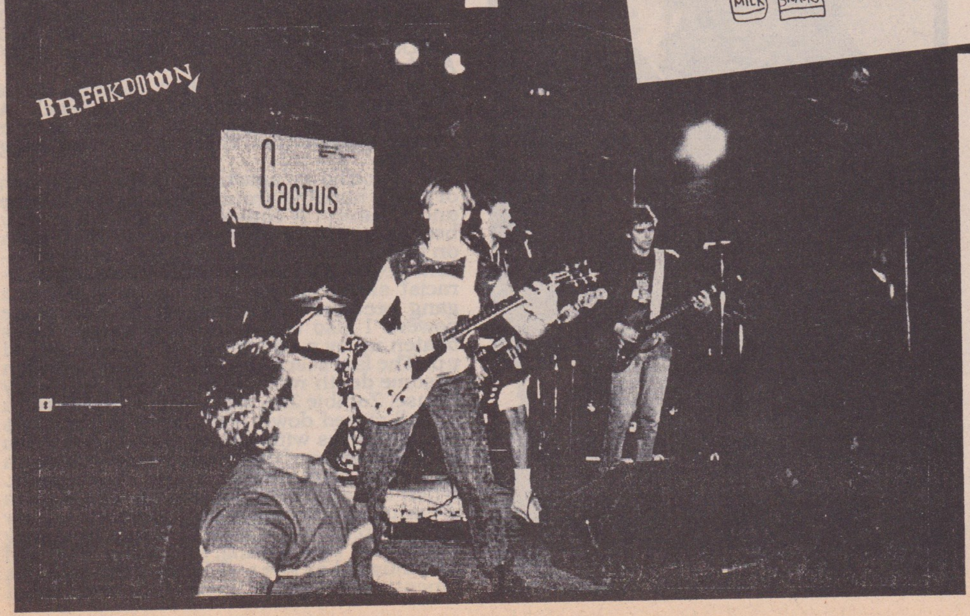
7" EP's: EYEBALL "PROSTHETIC HEAD", SURROGATE BRAINS "SURROGATE SERENADES", NEUROSIS "ABERRATION", YEASTIE GIRLZ "OVARY ACTION", SEWER TROUT "SONGS ABOUT DRINKING", PLAID RETINA "PLAID RETINA", ISOCRACY "BEDTIME FOR ISOCRACY", CRIMPSHRINE "SLEEP, WHAT'S THAT?", OPERATION IVY "HECTIC" CORRUPTED MORALS "CHET", OH YEAH AND **FLOYD** IS A DOUBLE LP & BOOKLET OF ALL CALIFORNIA BANDS..

San Jose- Well it's about time that summer shows up! Time to break out the skateboards, go to the beach, get bored with summer vacation, renew old acquaintences, and last but not least; getting to see some cool shows! Well lets just see how many shows have come our way, and lets hope there will be many more!

"Our Way" is an area called "The South Bay" or "The Silicon Valley" or plain and simple, San Jose. When I say down our way I mean south of the grand ole city of San Francisco. There are a few places to play down in the South Bay. The Cactus Club does 18 & over, Marsugi's does 21 & above. One Step Beyond has all age shows, but they only book national touring acts. Many local bands don't get the chance to play there as they deserve. The Oasis will book some bands, but they're also big touring acts. Bands, don't bother with this club! There are many halls to rent, but it seems that no one wants to take a risk and go for it. Marsugi's does book some Punk HC and alternative college rock. The Cactus Club always has packed crowds. The FACTION (which have recently reformed with all original members except Adam), LIVING END Mr. T Experience, BREAKDOWN, LIFELINE (ex-FRONTLINE), GOOD BYE GEMINI have all played there.

Up north in Fremont, Union Jacks is an Oasis for the Hard working band. This place is an English pub and has a great atmosphere. They have a small stage and lousy sound, but the positive things about this club are the crowd, and the money you make. Yeh you heard it right the money you make! They pay you and it's quiet decent I might add.

Many bands have sweated their butts off playing but it's really worth it! There are gigs to be found, you just have to work at it. If anyone wants to play with my band or do some all age DIY hall shows, please contact me, also any touring bands I can help to so don't be afraid to ask. Contact me at:
Ken Heluig c/o Breakdown/ P.O. Box 641/ Saratoga, CA 95071

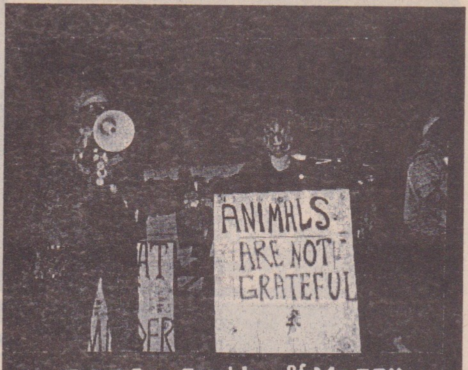


Hi! This is Jae again with more news! Lately there have been a lot of little earthquakes happening here in Southern California. The experts are saying that this may be a sign that the big one will be happening soon. The weather here is very bad. If you visit Orange County/Los Angeles you will be greeted with poisonous smog. Its also getting hotter and hotter due to the greenhouse effect which is partially caused by our Central American rainforests being destroyed. Increased population equals more traffic and overcrowded freeways, streets, etc.. Man is really destroying the earth! Anyway to help out some of the earths problems James from Anti Establishment and Paige are planning

to go to the mountains or to a park and pick up a bunch of trash with massive people, which will hopefully alleviate the litter problem. If you are interested in helping out contact James and Paige at PO Box 6188/ Fullerton, CA 92634.

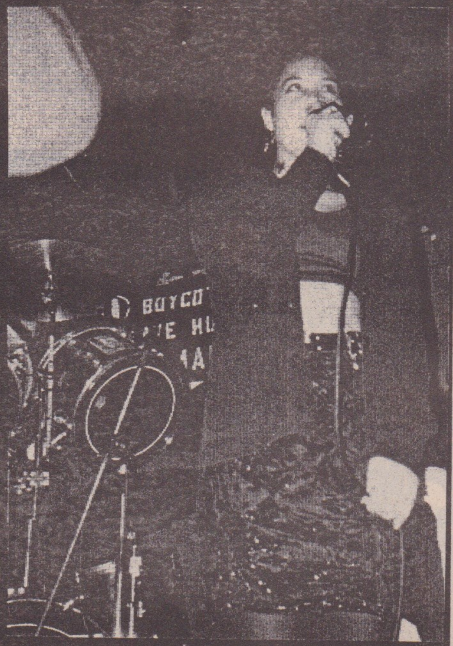
Sheepdog from <u>Why</u> fanzine sings for PESTILENCE and they did a great show at the Anti-Club in February. One of the songs they did was anti-sexist, it was called Anti-Slut. The Anti-Club is located on Melrose avenue in Hollywood. <u>Why</u> fanzine is still available with a donation of 3 or 4 stamps, its a really great zine with interviews, animal liberation stuff and more. To contact PESTILENCE for shows or to order <u>Why</u> fanzine contact Sheepdog at; PO Box 3081/ Orange, CA 92665-0081. I know in my last scene report I said that since we had problems with police we wouldnt have picnics at Pine Tree Park anymore, but no one had any suggestions for new parks so Anti Establishment, Faction of Mercy, Time To Unite and the Crust Crew threw our 4th picnic at Pine Tree Park in Tustin. About 70 people were there, shared vegan/vegetarian food, sold low priced demo tapes, flyers were passed out and most importantly ideas were shared. Then right in the middle of the fun the cops came into the

Scene reports



A.F.F.A. & Faction Of Mercy

MEDIA CHILDREN


NIKKI

park because they thought we were satanists (It must have been all the black clothes) After they looked around the park and saw our Animal Liberation banners they just thought we were peacful folks having a picnic (actually thats what we were!) Although before they left they did video tape our banners and went around and got down everyones liscense plate numbers. As it turns out there really is a satanist problem going on in Tustin. Over 60 cats have been ritually slaughtered after being taken from residents. Totally fuckin sick! I talked to Pat from Gutter Press and they will be having Freedoms Day at Hart Park soon. Also Pat from Faction of Mercy is trying to get a permit to have free gigs at the park. The latest action Faction of Mercy attended was an anti-fur demonstration at PACE. One lady brought a fur coat and poured this fake blood over it. It looked very realistic and got the point accross completely. Chanting was very strong towards the end of the demo, which is always very effective! For information of demonstrations write to Faction of Mercy at PO Box 7101/ Fullerton, CA 92634. Ask Pat about the Feed Your Head fanzine, send a couple stamps for postage though. We are trying to get Faction of Mercy going on our Fullerton Junior College campus but were not having much luck getting a teacher who will be our advisor (which unfortunately is mandatory beaurocracy) The next Faction of Mercy action will be going down to Los Angeles to feed the homeless people and give them some free clothing. If you would like to be a part of this action please keep in touch. We can all say how terrible homelessness and starvation is but let us all try to end as much of it as we can. CONFRONTATION has a second guitarist now and they're playing as good as ever! They played a free party in Fountain Valley which was excellent and surprising that no police showed up. Their demo tape is still available and they will be coming out with an EP soon. If you would like to book CONFRONTATION, or would like their demo tape write to Matt/ 6311 Turnberry/ Huntington Beach, CA 92648.

On March 1st APOCOLYPSE and GLYCENE MAX played at the Anti-Club which was one of the best shows I have ever been to. There were no gangs or nazi skins. The place was totally packed and there was a really cool slampit where friends had fun together, the way a slampit is supposed to be! It was really wonderful to go to a show and have fun with all your friends without having any gang problems. Nicki read one poem on Animal Liberation which was good but I only wish she would've done more. Nikki writes a lot of poetry, if you would like to write in care of APOCOLYPSE: 102 Avenida Grulla/ Walnut, CA 91789. GLYCENE MAX and APOCOLYPSE have demo tapes available for 2 dollars. Write to GLYCENE MAX at: PO Box 5292/ Long Beach, CA 90205.

Jon from Pressure zine is back from Nicaragua. He is planning to start an anarchist book center, if you want a copy of Pressure zine send 2 stamps to Jon at PO Box 6992/ Fullerton, CA 92634.

ALL SYSTEMS GONE, a band from La Mirada, recently played at Goodies in Placentia. They are a really great band with intelligent lyrics that deal with Indian welfare, apartheid, vivesection, war and much more. A.S.G. are also in the process of doing a split LP with Pollution Circus from Sacremento. Contact A.S.G at: PO Box 1741/ La Mirada, CA 90637. Ask about their new demo tape.

I hope that this scene report will be out before March 19th because on the 19th there will be a demonstration at the Hollywood McDonalds. Faction of Mercy, Anti Establishment, Time To Unite, Animal Freedom Fighters Association and the Crust Crew people will be putting this demo out. Here are a few people that you can call for info. on demonstrations: Wanda (714)995-4889 and Tony (213)820-8329. If you want to see a film that shows how vivisection hurts humans and animals then call Wanda and tell her you want to see a film called Hidden Crimes.

Jingles from A.F.F.A. does alot of street theatre in and around L.A. He needs interested people to hold signs while he does street theatre in his Face of Death costume. If you're interested contact Jingles at PO Box 5520/ Santa Monica, CA 90405.

If you are planning to visit Southern California during the summer or want your band to play here, contact the International Music Workers Union. The IMWU is an organization which fights censorship and racism. They have done a lot of gigs. Call anyone of these numbers for information.: (714)968-2084, 550-4703, or 647-2307. There are also IMWU meetings at El Dorado park in Long Beach. If you want to build up your scene then support them. If you are into thrash/metal music give Monic a call and listen to her hotline answering machine which will tell you everything that is going on in that scene (714)550-4703, if you can't call then write; Dear Monic/ PO Box 9663/ Fountain Valley, CA 92708.

A lot of people say that the scene sucks or that the scene is dead. Well, if you stay close minded and complain it will always be dead to you, but if you're open minded! and get in contact with various types of people there are a lot of things happening. Speaking of things happening, on April 22nd Anti establishment and Why fanzine are putting out a huge noise festival down in Las Vegas. This is the 2nd gig they have done down in Vegas. All of the local bands from here are going up there to play at this show. The bands playing are: PESTILENCE, APOCALYPSE, CONFRONTATION, GLYCENE MAX and A//SOLUTION. This is one show you definitely dont want to miss! The shows that A.E. puts out don't allow any nazi skinheads and all the bands aren't willing to stand by and let people get beat up. This show will hopefully be a smashing success just like the last one. The best thing is there will be no high door price! We are offering an alternative to Goldenvoice!

We would like to thank the following bands and fanzines for their help and support of our scene. It will survive if we dont give up! A//SOLUTION: Nathan/ 152 Harvard/ Seal Beach, CA 90740... Media Children/ PO Box 6188/ Fullerton, CA 92634... INFECTED c/o Ian/ 5800 South 120/ Lakewood, CA 90713. Fanzines: System Opposed/ PO Box 1857/ Tustin, CA 92680... Time To Unite/ Disturbing Realizations/ Autopsy/ Anti Establishment/ PO Box 6188/ Fullerton, CA 92634... Dreams of Tomorrow/ PO Box 91884/ Long Beach, CA 90809... Bullshit Unlimited/ 23225 Dunhill/ Moreno Valley, CA 92387... City Indians/ 603 N. Chippews 103B/ Anaheim, CA 92801. Distorted Views/ 4582 Ranchgrove/ Irvine, CA 92718. All of these fanzines are good socio-political zines with anti-nuke to animal liberation ideas, you can order them by sending 3-4 stamps for postage. PRO VIRUS did a gig in Santa Ana but unfortunately a little bit of gang problems arose. I didn't get into that gig but I did see them practice and they sound really cool and a lot of their lyrics deal with nuclear war. If you wish to have PRO VIRUS play at your party or gig write PRO VIRUS/ Julian, 425 N. Magnolia, #Fll/ Anaheim, CA 92801.

FINAL CONFLICT just recently did a five dollar show at Fenders in Long Beach. A lot of people no longer go to Fenders for the simple reason that there is a lot of gang violence.

Around my apartment there are a bunch of gangs hanging around looking for violence and trouble. A couple of months ago they beat up a mod for no reason at all. It's always on the news about rival gangs shooting innocent people. A friend of mine who is an anti-racist skinhead got beat up by a Mexican gang because they thought he was white power. I also was a victim of gangs, I was beaten up by a crip cos I had my hair spiked up. The last scene report I did made mention of some death rock clubs. Clubs like Happy House, Zombie Zoo, Blitz, Krypt, and Scream are all closed down now. Most of the clubs had problems with money and cops and I'm sure that some of them made money off death rock then glam rock and then closed down. When the Krypt was located on Washington avenue in the middle of gang areas, my friend Jeremy was almost shot as a local gang did a drive by shooting, and some other girl was mugged as she was leaving the club. As I mentioned none of these clubs are around

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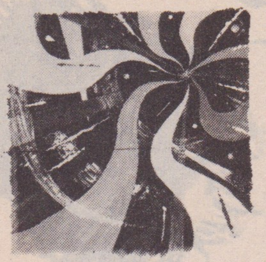

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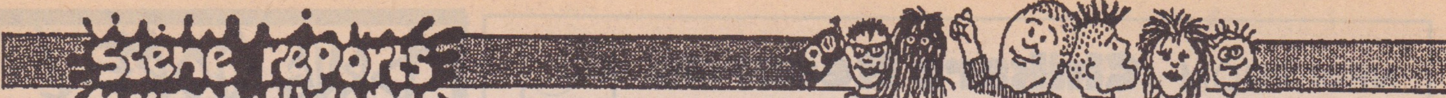


anymore. This is why we want to start something without any gangs, drug dealers or sexist scam backgrounds.

No Master's Voice has a record out called The A.L.F. Is Watching And There Is No Place To Hide. This is a compilation record. All the profits will go directly to the A.L.F. The album is only $7.00. No Masters Voice/ PO Box 490/ Laguna Beach, CA 92651. Also INDUSTRIAL AUTOPSY has an animal liberation demo tape out for $3.00 and all the money will go directly towards non violent direct action. It's a tape full of poetry with music of industrial style. You can get this tape from me. Anarchy, peace, equality, take care and keep on talking!

Jae c/o Media Children/ PO Box 6188/ Fullerton, CA 92634.

Welcome back to yet another report on the Kansas underground and punk rock scene...dude!

First off, I'd like to mention this area's weakest point in scene activity and that is the fucked up region zines. There are a few like Creepy for racist people, Nuke! (whose editor is too cool to recognize any locals), Toxin Dioxin's good yet infrequent work, Sour Notes and Suck Your Bone which come out bi-yearly at the most. My roommates have a brainbending art zine that is out now called St. Jude's/ 1501 Rhode Island/ Lawrence, KS 66044. But how about a local zine featuring local bands as well as the bigger bands?

Secondly, since it is the touring season and to avoid 1,000 phone calls this year, I'm printing contacts for you: Lawrence - "Bill Rich" Outhouse 913-841-6772; Wichita - "Rachel" Big Dog Studios 316-685-3841; Manhattan "Jeff Peterson" Mannequins 913-532-3146.

Now, onto the local band scene...in the last report I did, I mentioned some bands who like to just sit on their asses. Well, I'm not going to mention them again until they get off their ass so here are the bands I am mentioning this time:

SECOND CHANCE will be recording their single any day now. What label they're releasing it on hasn't been decided yet. The songs that are to be on the single will rock your little hardcore ass off! They still have their demo available plus some cool t-shirts so contact them at 1603 W. 15th #C103/ Lawrence, KS 66044.

KLUSTER FUX do have a tape, I guess. It's called Live Orgy and can be purchased from them for $3.00. the address is Otto/ 1501 Rhode Island/ Lawrence, KS 66044. Another band from Topeka called HORROR PORN may be doing some recording soon for an LP. They are fronted by Billy Christ who is the 5th rider of the Apocalypse...

KILL WHITEY have a second guitar player now but they haven't recorded yet! They plan to soon so be on the look for whatever they do.

KELLY GIRLS have recorded a demo which I have heard is under good observation by a big underground label. The demo won't be for sale but I expect it to be good.

Two bands not really in the punk scene that I will mention are PLATONIC BONDAGE who have a tape out now but I don't have an address for them and DASHBOARD BUDDHA who also live here with me. Both bands are good and worth seeing if they come to your town.

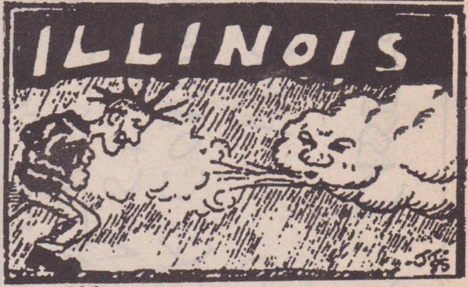
CHANGE from Iola are still looking for a drummer. They are currently working on new songs with a more upbeat pace. Not quite hardcore but still very enjoyable. Write to them: Yancy's Brother Lassman/ 327 N Vermont/ Iola, KS 66749.

A band from western Kansas (I thought it was dead out there) have been playing out quite a bit. They are RABID FETUS. According to their singer, they are in the process of doing a cassette. These guys remind me a lot of the FLUORESCENT CONDOMS being from a small town in the middle of nowhere pounding out some really cool punk. Look for them.

I guess there's a new band in town called MARSHAL LAW if I remember correctly. They're just some skinheads (the non-racist kind if you have that phobia) just looking to have some fun.

Of course, lastly is my own band. That is the world renowned 2 CAR FAMILY. We've been doing a lot of out of state shows like Illinois, Arkansas, Missouri, Colorado, etc. to prepare us for our upcoming tour. We plan on heading east by ourselves in June and July and then in August we'll team up with the A.G's. Then, in September, October, and November we plan on touring the west coast. We need help setting up some shows so if you can help and would like to chance getting free merchandise from our band, contact me at (913) 841-2230. Our LP is still waiting to be mixed but we do have singles for $3.00 and t-shirts (4 sided/multi-colored) for $6.00 and if you would like to have both, send $7.00. The address is: Pig-Dog Records/ PO Box 3603/ Lawrence, KS 66046.

And that wraps it up for this report. Until next time... Danny Smith.



Chicago- In this scene report I will hopefully give you a little different view of the Chicago-land music scene. Since I live 40 miles north of the City I feel I can give people a report that is not stuck into the "politics" of the local scene. The punks in Chicago seem to be stuck in a little game of "I'm punker than you". Instead of whining about the situation I will tell you what's happening musically and not worry about petty ego problems. Since I have not written a report for three years I may be a bit rusty, so bear with me.

Like everybody else I will start with bands. NOT-US from Fox Lake are quite a busy band. Their new LP on Wild Rags Records is called Think What You Want; it's 9 songs and features artwork by Rotflesh. They play non-metal hardcore with some socially relevant lyrics. The band also started recording for their second album. Scott just put on a very successful show in Antioch IL. NOT-US, FTW, THE PLAGUE, and MASADA played

Scene reports

to at least 350 people. Scott might do more shows for us people stuck in the northern most reaches of the state. If you want the album it is $10.00 ppd. from Wild Rags/ 2207 W. Whittier Blvd./ Montebello, CA 90640. If you want to write to the band their address is: NOT-US/ Box 445/ Fox Lake, IL 60020.

Mike Lazuka of GROUP OF INDIVIDUALS is finally out of his year long sick bed. It's good to see him out and about, soon his band should be recording their third benefit single. If you want info on any of their singles or on Mike's dog Ben G send a letter to: Mike Lazuka/ Box 528200/ Chicago, IL 60652.

FLEA CIRCUS' cassette entitled Now I'm King is availible for $3.00 ppd. They will be going into the studio in March, so we'll be seeing something new from them soon. They have a great rhythm section and have a lot of energy. For their 7 song tape or info write: FLEA CIRCUS/ 795 Prospect/ Elmhurst, IL 60126.

Although they have not recorded anything as of late, UNIFIED FIELD are still playing out and have plans to go into the studio during the summer. Their demo tape from last year is still availible, it contains some good thrashy music with some political lyrics. Its always good to know there are a few political bands left in the area. Seems like most bands are afraid to write social/political songs. Anyways for their tape send $4.00 to: UNIFIED FIELD/ 903 Nichols/ Arlington Heights, IL 60004.

Long time scene vetern Danny Sleeze's band CERTAIN DEATH have taken the winter off and have relocated. They plan to start recording for an album in May. Their single is still for sale, and if you mention you saw it in the MRR scene report you can save a dollar! For $2.00 ppd. you will get their excellent 2 song 7". The songs "Dead Llama" and "KAOS In Control" are on it, they are a great punk band with very political songs. You can get the single from their old PO Box, the mail will be forewarded. OverEasy Records-CERTAIN DEATH/ Box 275/ Blue Island, IL 60406-0275.

DEVIANT SEX ACT will be finished with their new tape Call Off The Dogs by the time you read this. Yep another band that expresses political belief. Their music is mid-tempo punk that does not have any metal screams, solos, or ego. Dutch, their singer describes their music as "rank", which means basically punk with meaning, but also fun. The tape is $3.50 ppd. to: Dutch-D.S.A./ 10409 Menard Apt. #106/ Oak Lawn, IL 60453.

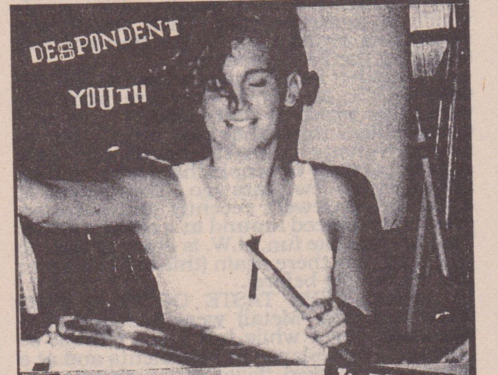
Although still together, JOHNNY CHAINSAW seems to be in musical limbo. Hopefully Johnny will get out of his "live fast mentality and straighten out his life. If he gets his life back in order maybe his band will start to play out again? He has a great band-maybe the hardest hardcore in Chicago, they are fun and fast. If you want to get band info send a SASE for a possible reply. JOHNNY CHAINSAW/ Box 46253/Chicago, IL 60646-0253.

Even though I've only seen 'em 3 or 4 times THE MISLED are one of my fave locals. Their a young punk band who can really rev up an audience and should get better with time. Sorry I do not have their address...

BARBIE ARMY have been busy women the past few months. First off their drummer is a proud mother, her baby's name is Max. They also have two new members. Alaina their new guitarist is from the Soviet Union and is a student at U.I.C. Lyn their new bassist designs clothes for a real big time band. They are releasing a 7" EP in Germany on Soon To Be Rare Records, it will not be availible in the U.S. though. Jean Lyons besides playing guitar for B.A. is playing bass for FANG BEACH. The Barbies will be on tour with Milwaukee's Babes In Toyland, they will hit most of the upper midwest. They have their first tape still for sale and THE TIDDLEY WINKS tape is availible from the same adare $3.00 ppd. The TIDDLEY WINKS version of "Chatanooga Cho-Cho" just has to be heard! BARBIE ARMY/ Box 10432/ Chicago, IL 60601.

The new NO EMPATHY album continues their journey into generic metal-core. What once was a great hardcore band, they seem to be tracing the steps of so many expunk bands. The press kit says "this album will appeal to hardcore and metal-core fans". I guess for a metal band they are not too bad, but then that's not saying much. The album is on Walkthrufyre if you're interested.

Longtime WNUR dj Rodney Anderson has a one man recording project called IDIOT CONVENTION. He may put out a cassette, but he says he does not want to rejoin all the b.s. of the local scene. If you need to get a hold of him I might be able to relay your message (my address is at the end of the report), since he does not want his address printed.



P: Dion Murray

P: Craig Blomquist

A band I have yet to hear is LURT SOMBOON'S FESTIVAL OF LOVE, who from what I hear sound like a bass heavy slower Blue Cheer. If that's true then they are a band worth seeing.

SQUACHEK's cassette The Big Red Q contains a few really good fun sloppy punk tunes. The metal parody song "Rock n Roll for Head" is a classic, there is also lounge core, slow and fast punk and a cover of "My Generation". A very fun 12 song tape. It is $3.00 ppd to: WWI Records/ Box 2214/ Bridgeview, IL 60455.

Lets move south all the way down to Peoria where their music scene is reviving. One of my all time favorite people is BLOODY F. MESS, his new band is called the SKABS. BLOODY is one of the wildest, raw, and aggressive singers around. You never know what to expect from him--one night it's poetry, the next it's punk at its best. All I can guarantee is BLOODY is never boring. Him and the SKABS are recording a 7" EP which will be out in a month or two. BLOODY and his old band HATE are on the CD compilation from NJ's Mutha Records,if you do not have a CD player (like me) you can get The Best of Bloody tape that has 47 songs on a 90 minute tape for only $4.00 ppd. He also has a video out called "That's Entertainment," in it you can see a lot of live footage, an interview that aired on an ABC television in Peoria, plus some studio stuff. $20.00 ppd for that visual treat. All the above mentioned stuff can be sent for from: BLOODY F. MESS/ 5523 Montello Dr./ Peoria, IL 61614.

Another good Peoria band is DESPONDENT YOUTH. They are a young Minor Threat-influenced band. Their songs are political and a little straight edge. The sound quality on their tape is a bit rough, but their attitude negates any deficiencies in recording. Another young band to look for. The tape is $3.00 to: Kate Dusenbury/ 921 N. Maplewood/ Peoria, IL 61606.

Some late breaking news is that GG ALLIN was arrested for public defecation at his show in Milwaukee. It even made the Channel 6 news and the newspapers. GG promises to "off" himself at the Halloween 1990 show, I bet he does it...

As usual their are only a handfull of good 'zines in the area. But A Twist Of The Lip is almost all reviews, but they also have opinions and commentaries. Its a great effort and is yours for 2 or 3 stamps, to: Lainie/ 723 N. Highland Ave./ Arlington Heights, IL 60004. Chokehold just might be the funniest read in IL, no its not a punk zine, its a wrestling zine. Lots of humorous stories of wrestlers and other things in the wrestling biz. Chokehold is 50¢ in cash or stamps to: Lance LeVine/ 190 Grove Ave./ Des Plaines, IL 60016. If you like poetry you have to get an issue of Mutated Viruses. Its got lots of multicolored pages and some good poetry and an occasional short story. It is yours for 75¢ postage to: Angi/ 1094 W. Pratt, Apt. #1E/ Chicago, IL 60626. I am not sure whatever happened to Spewing Sheep or the Yellow Journal, both of which were starting to look real good. Last but not least we have WNUR's 60 Cycle Hum which contains some local coverage reviews and interviews with Mudhoney and Sham 69. It cost 2 first class stamps: WNUR/1905 Sheridan/ Evanston, IL 60208.

Speaking of WNUR, their second Shanley Shack show was a big success. Close to 100 people showed up to see FLEA CIRCUS, The Dwarves, and TAR. Between sets Mike Chevalier of Fast & Loud showed some avant-garde animated short films. WNUR should be putting on another show in the near future. Besides doing shows WNUR's Fast & Loud plays some of the best new/old punk and hardcore. Unlike most local stations, the DJs know what they are talking about. If you want your tape/EP/LP to be played on the countries most powerful student run station send it to: WNUR-Fast & Loud staff/ 1905 Sheridan/ Evanston, IL 60208. I was listening to WNTH which is New Trier High's student station and the DJs were in a big discussion about Atari-vs.-Nintendo. That sums up 90% of their airstaffs general attitude. Their are a few good people their though. WMXM is Lake Forest College's student station. They have a few excellent punk shows on weekday nights. If your intrested in hearing these stations WNUR is 89.3 FM,WNTH is 88.1 FM, and WMXM is 88.9 FM.

Scene reports

If you're a local band or plan on being in the Chicago area June 16, 17, or 18 your band may want to play this years Peace Fest. There's no money involved so bands cannot be paid, but their will be lots of people and lots of fun. Send a tape or whatever you have plus any band info to: Chicago's Peace and Music Fest/ Box 477409/ Chicago, IL 60647-7409. Send material ASAP.

The Election Primary was just held and it will be Richie Daley (Dem.), Ed Vrodolyk (Rep.) and Independent Tim Evans, all in the running for mayor. Vrodolyk won the first successful write in campaign in Chicago history. None of these three men will wow the voters in April, but Daley seems to have the edge.

I almost forgot their are two new releases on Underdog Records. THE GROUP OF INDIVIDUALS single entitled Children Are The Future is $2.50 ppd and SPONGE TUNNEL's single is $2.00 ppd. Underdog Records/ Box 14182/ Chicago, IL 60614. Yep, I find out about those the day after I get this all typed out.

The last order of business is this-if you want my latest compilation cassette that includes BHOPAL STIFFS, BULLET 399, BLOODY F. MESS, ALGEBRA SUICIDE, UNIFIED FIELD, SPONGE TUNNEL, WHITE CHINA, DESPONDENT YOUTH, and more. Its 60 minutes and cost $4.00 ppd or $3.00 plus 1 or 2 stamps. My catalog is yours for a SASE. Thanks to the people who prodded me into doing this and the people who helped out with info. My address is:
Craig Blomquist-Cud Brain Tapes/ 48 Beck Road/ Lindenhurst, IL 60046.

Downstate- Hello. This is a scene report for Illinois, specifically the areas somewhat close to the border between Missouri and Illinois in the southern region, although not as south as Carbondale (where a report came from in February).

There are a number of bands that I know of, have seen, or associate with personally here, and probably some that I don't know about as well, so whatever I might miss it's up to someone else to write something up themselves.

First off, I live in the city of Troy, IL, which up until a few years ago didn't have too much of an underground music presense or attitude, but recently things have been going fairly well, mainly with the band that I play drums in which is named NUCLEAR WINTER. We have been around for about two years, and before that in non serious versions with different members. We have one low distribution tape out which we recorded from rehearsal and live music, and have possible plans for making a demo in the future. Our music, if I'd have to describe it, sounds somewhat like a cross between early DRI, a touch of DISCHARGE and the MISFITS musically with a bit more metallic sound, although a comparison like this doesn't apply to every song. Our lyrics range from harshly serious and defiant to humorous. We've played at the main punk/HC/music place for our area (The Bernard Pub in St. Louis MO across state lines) four times as of this writing, along with a lot of basement playing, parties, etc.

Another band in the immediate area (Collinsville) is CORPORATE DEATH, who haven't been together for very long, maybe about five or six months (?). They have a growing list of originals as well as playing a few covers, I imagine they might be playing out in public more in the future when things get real solid with their lineup (which shifts around some). We (N.W.) have played with them in their drummers' basement and it's usually fun with varying degrees of audience (we don't do anything so greedy as to charge for basement shows or anything like that). The drummer is talking about making a compilation tape of some of the bands around here, I assume just for local distribution mainly , which sounds like a good idea.

Some of the other bands that I know of are BRACE, who have some type of demo or cassette material which I recently heard. They are from Alton I believe, although I don't know all the members and have never seen them play. They played at the Bernard Pub once, maybe more, but only once that I know of. There was also a band called UPFRONT which was somehow related to BRACE, either memberwise or area wise, etc. I don't know of the exact status of UPFRONT, but BRACE is in a NYHC style.

I'm pretty sure SNAKERANCH have been mentioned in a St. Louis scene report before as they play at the Bernard Pub fairly frequently, but they're worth mentioning again as they're from Illinois, (Alton I believe) and have been around for quite a while. They play a somewhat funk/punk quirky music which is pretty original. Their singer is a sometimes sound man for the Bernard Pub (bringing the PA equipment).

Another local band is known as THOSE ONE GUYS, or T.O.G. They are from Edwardsville which is real close to Troy and Collinsville. I think they play strictly covers now of various punk/HC bands and they consist partially of people that I went to high school with a few years ago. They played at a bar called Jewel's recently and surprise, everybody danced around in a chaotic circle. This sounds like fun, N.W. is going to have to go if they play there again (this bar has never had HC music before).

WHOPPERS TASTE GOOD or WTG (Foodcore Beer Metal) were based in Edwardsville for a while but I don't think so anymore, they played in basements and at a place that burned down called the Corner Tavern (which had some MO bands, other locals, and national bands). They also play at Bernard's every once in a while. They have a 7 inch out that they made themselves called Whoppers Taste Good, Don't They?, it was reviewed in MRR a few months ago.

Some other bands: AWARE (Straight-edge), TOTAL CONTROL (Very speedy), NEVER ALONE (Not sure if together anymore), LAFFINSTOCK (Have two demos/tapes out), AMENDMENT ONE (Status uncertain to me), DEAD PLANET (still together?) and 3-D MONSTER (I've never heard them but they play at a place called the Tornado Shelter in O'Fallon a lot and maybe an upcoming show with Nuclear Winter and Snakeranch) . There is also a band in Collinsville that supposedly plays SEPTIC DEATH and METALLICA covers but I haven't heard them (some people around here in the "Scene" are against metal, but that's kind of strange since so many HC bands now, as well as some older ones, have very metallic sounds. I can understand why some might not like some of the rock star trappings and attitudes of metal however).

The St. Louis and other Missouri bands, while in a different man made boundary, can somewhat be considered a part of the local scene just by association and common participation at shows. Some of these, although they've probably had their own reports recently (I don't get all MRR issues due to lack of distributors) I should mention them here as well because they helped inspire some of our "scene". Some of these are ULTRAMAN, who play quite a bit in Missouri who also have a record deal with Caroline; JUSTIFIED VIOLENCE, THE EDDIES, ISOLATION, BFD (together?), STONED WALLS, THE MEN (Never heard them, they don't seem to play out much as far as I know), and some of the Illinois bands who have played in MO. that I mentioned earlier.

That pretty much covers the local music scene, although I'm sure I made some mistakes. As far as the national bands that have come through, since January this year we've had Life Sentence, Broken Bones (which left a lot of people dissatisifed) Murphys Law Neurosis, I.D. Under, XXX, Fang (Or so I've heard), and others coming up such as the Cro-Mags with Destruction (sounds like there might be some fights at that one unfortunately), Doggy Style, and more local bands. The past year saw Agnostic Front, Henry Rollins, MDC, Dayglo Abotions, Social Distortion, Corrosion of Conformity, Toxic Reasons, Warzone, 7 Seconds, Circle Jerks, and many smaller bands that were underadvertised

As far as other things go besides music, St. Louis had a small presence when the Never Over Five group put on a few shows and printed, for lack of a better word, an "anarcho-punk" zine. I believe many of them have left the area, although one of them I saw at a show a while back who also tried to put on a small anarchist gathering this year (I don't know how well it went off). There is not much of a rebellious spirit, in a worldly sense, among some of the bands here. That's OK, bands have a right to sing what they want and all, but I thought it was worth mentioning as it helps to describe the music scene. Although you run into walls when using words like "Rebellious" and "Anarchy" just because of their stigmatized and over-used nature, I myself thought it was very good that there was that type of spirit and outlook associating with the underground music scene here. It still is to an extent, but not as coherently. That's why I want to stress the lyrical side of the band NUCLEAR WINTER. It seems that many don't care about lyrics or feelings behind the music, and without saying the entire band feels the same way about everything, our lyrics reflect certain feelings about the world that I feel haven't been overdone or said too many times before. For example, we have a song mocking a local police department for their practices in early 1988 in which cops asked female "offenders" of things like traffic violations for sexual favors (polite newspaper term). If they didn't get them they harassed some people, and when a story was run about it in a local paper, the writer was practically blacklisted and all city employees and officials were ordered not to talk to him. Eventually the States' Attorney dismissed all the charges, but the members of N.W. know of people who received similar treatment from the police at the time this was said to have been happening. The nature of this kind of power is what inspired me to write a song called "Fifty Dollar Favors" (Sexual favor, or a ticket and harassment). In addition to other songs about Technology and the Justice system. we also have a song about those hot days called "Buttsweat" as there's nothing wrong with not getting bogged down in ultra seriousness all the time.

Well, before this turns into one long plug for my band, I hope this scene report informs some people as to what's here and maybe inspires someone else to do something like writing, helping to put on shows, etc. I also have to thank the people here who always help with equipment and audience/band interaction as they help this stagnant area to breathe a little livelier.

If anyone is interested in possible places for shows such as basements or whatever, or just wants to talk, or play around here (not that it's financially rewarding but it's always fun) then you can write at my adress. Bye. Smitty/Nuclear Winter/ PO Box 116/ Troy, IL 62294. Civilized Basement Tours UnInc.

CONNECTICUT

I will start first with some newer bands to watch out for. Out of Fairfield county is PAYBACK- just about the best newer band I've heard in awhile. Currently they have a demo out, and plan to release the 7" within a couple of weeks. Also out of CT is BLUE

P: Becky Perrone

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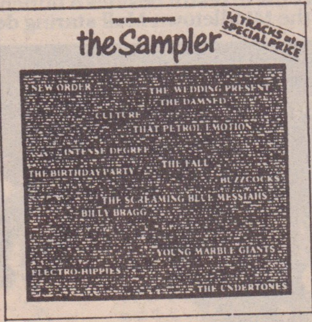

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Scene reports

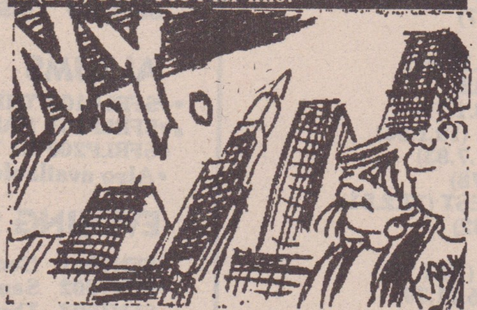
BALLS, who have also released a demo, and are looking for a label to record a 7" in the near future. I hope they find a label soon, they are a hot new band. BLUE BALLS are from the Waterbury area. Speaking of Waterbury, we have another new band from that region called A.T.G. (they're actually from Plainville) Brian Jones from Forward Movement zine is now singing for the band. They have recently released a demo that should be checked out. Look for A.T.G. on show bills, they'll be playing some shows soon. From New Haven we have LOCK AND LOAD, a hardcore band with oi and other influences. The band is formed by Nathan of Skeletal Ambitions, his brother Jocko, and two other guys. Expect them to be playing some shows soon. If you want a taste of what the band's about check out the demo they have released. From S. Windsor, we have the new FREEDOM OF CHOICE who will now be called ZERO, and will have some new stuff. From Danielson, Ct. comes STAND CLEAR, a positive type band, who have released a demo. They are really cool.

As for coming up releases: the PRESSURE RELEASE 7" is scheduled for release around mid-spring, the PAYBACK 7" should be released when you read this, a POWERSURGE 7" should be released between now and the end of summer, and a ZOMBIE SQUAD 12" should be out by the end of summer. POWERSURGE and ZOMBIE SQUAD should both be on the Anthrax label. Also, to be released on Smorgasbord Records is the OUR GANG 7" and should be out anytime now. I think Forward Movement will be Putting out a tape comp. with possible bands being BLUE BALLS and HEADS UP. Watch for it.

Line-up changes include POWERSURGE, Lee having left the band. The only original members now are (from what I know) Ray Benson, and Dave Kimbal. PRESSURE RELEASE is back, minus Jay Crocket. They're sounding real good. A.T.G. just got Brian Jones a while ago, and he is on the demo, and does a great job. Since part of UP FRONT is from Ct., I'll consider them a Ct. band. They have a new singer-Roger, and he rips! They must be seen live.

There are some new zines out there, and some others that are going on to multiple issues. First I'd like to mention my zine-Contax One which is going on to issue #3 with lots of skating, and interviews with Sick of it All, Slapshot, Stand Clear, Wind of Change, and more. It can be ordered through the address below for $1.75 ppd. Also, there is Brian Jones' zine-Forward Movement which features Bone of Contention, Turning Point, and Blue Balls and more for ish #3. Brain may also start a skating zine called Tail Slap, look for it. Strength zine from Danbury is now defunct, as is (from what I know) Final Attempt zine. Other good zines include S&M (skating and music zine) done by Chris Leach and Adam in Riverside which contains skating and interviews with Raw Deal and Heads Up for the first issue; there is Give Thanks which is in part S.E. including Our Gang, Life's Blood, Krakdown and more written by Jeff Leach and Tom Release; also Stop & Think mostly S.E., out of NorCt. written by Dan Wasser. It contains Vision, Straight From the Heart, P.H.C. and tons more as a second BIG issue. For mostly skate zines we have Exploited out of Darien which concentrates on the local skate scene and also has a little hardcore for issue #7. It is done by Dave Irenck and Bruce Horan. There is also Yankee Ripper out on New Britain which has lots of skating as well as good hardcore coverage, and a possible freestyle/ skating/ hardcore zine out of Colchester, Ct., put out by my cousin Chris Thomson and some friends. I think the best part of the Ct. scene right now is all the zines popping up, so do yourself a favor and check them out.

And for miscellaneous news, there is a new club in Danbury, Ct. called the Chameleon Club, which had it's first and very successfull hardcore matinee on April 2nd with PAYBACK and UP FRONT. The club has a good atmosphere, cool people, and a decent sound. One negative-it is extremely small and could be quite a problem for summer shows. It's situated rigtht in downtown Danbury. I hope they have lots more matinees there. Be sure to check it out. Expect a ZOMBIE SQUAD and/or POWERSURGE tour this summer. Look out for a vegetarian book, which will be sponsored by Mr. Leach, called Old McDonald's Factory Farm. It will be sold at the Anthrax as soon as it is published. It explores the cruelty of mass slaughtering and factory breeding of animals for the meat industry. Check it out. That's about it for the Ct. scene. If you need info., someone to tape trade with, info about clubs in the area, or anything else, (like a copy of Contax One) please write/ call me at: tel. (203) 655-1650, or write to Contax One/ 12 Harriett Ln. E./ Darien, CT 06820. Other helpful addresses: S&M Zine/49 Long Meadow Rd./ Riverside, CT 06878, Give Thanks/ 21 Dairy Rd. /Greenwhich, CT 06830, Stop & Think Zine/7 Dock Rd./ Norwalk, CT 06854, Xploited Zine/8 Edmond Ct./ Darien, CT 06820, Yankee Ripper Zine/161 Stratford Rd./ New Britain, CT 06053, Forward Movement Zine/ 15 Schenone Ct./ Plainville, CT 06062, Stand Clear/ 110 Broad St./ Daniel, CT 06239, Powersurge/ 70 Loomis Ave./ Milford, CT 06460, Blue Balls/ 32 Blanfield Ln./ Wolcott, CT 06716, Freedom of Choice/ 60 Bramblebrae/ S. Windsor, CT 06074, Payback/ 1530 Park Ave./ Bridgeport, CT 06604, and A.T.G. Same address as Forward Movement.) For clubs-The Chameleon in Danbury at (203)790- 7359, and the Anthrax in Norwalk, at (203) 849- 1164 for info.



The Hudson Valley scene is in a dilemma. But there still are a lot of good bands around here. Even though there isn't a place to play, it's still an active scene. As Dan from AFFIRMATIVE ACTION says, It's a commuter scene. The parents take the car to the city to work during the day, and the kids take the car to go to shows in the city at night."

AFFIRMATIVE ACTION is a local band that's been together for 3&1/2 years. Last summer they did a mini tour down south with Token Entry. Look for their album on Subcore Records, Blind Eyes and Apple Pie, due out in June.

What happened to the scene? All people talk about is what it used to be like. It sounded great. There used to be great cheap shows all around. Now they're pretty sparse, but when one comes up they're "happening". For instance, last Oct the first hardcore show at SUNY-New Paltz went down. Murphy's Law, AFFIRMATIVE ACTION, BIG GULP, PRIME EVIL, and EXISTANCE played to a sold out crowd of 500. On top of it all, it was a benefit for MS.

A small local bar, Coochies (booking by CJ (914)471-6559), occaisionally puts on drink-all-you-can (non-straight edge) hardcore shows. This is a chance for local bands to jam. But drinking age keeps a lot of younger kids away. Another potential chance for locals to jam is at the Chance in Poughkeepsie. But this doesn't happen. Instead of booking local bands to open for big names, ie Buttholes, Cro-Mags, Circle Jerks, they seem to exclude them.

It seems there's a decent metal scene here. And PRIME EVIL leads the pack. Send for their killer kick-butt demo The Manifestation, only $5, to Todd Gukelberger/ 30 Julie Dr./ Hopewell Jct., NY 12533.

Yes, we are near Woodstock. You would think it's happening...it isn't. It's full of "drug edge skate rats" and left over trippers still awaiting Jimi to play the 'Star Spangled Banner'.

The Hudson Valley is a marginal area with no identification. People venture into NYC or Conn. In fact we just got back from seeing Fugazi.

New Paltz appears in the center of the scene with V-Note Records and the university. Middletown (Bald Kids) will dispute this. We have a lot of bands forming and splitting constantly. When you first arrive in New Paltz it appears INCIDIOUS MENACEis the most happening band - they plaster posters everywhere. Actually I've never seen them. The MONTALBANS play a lot, but I've never seen them either. STAU, formerly SPINES, is working on a record deal. Rich says Bill Laswell (Fred Frith Frame) is producing it. Send $4 for a 12 song demo to Rich Holler/ 12 Hommel Rd/ New Paltz, NY 12561.

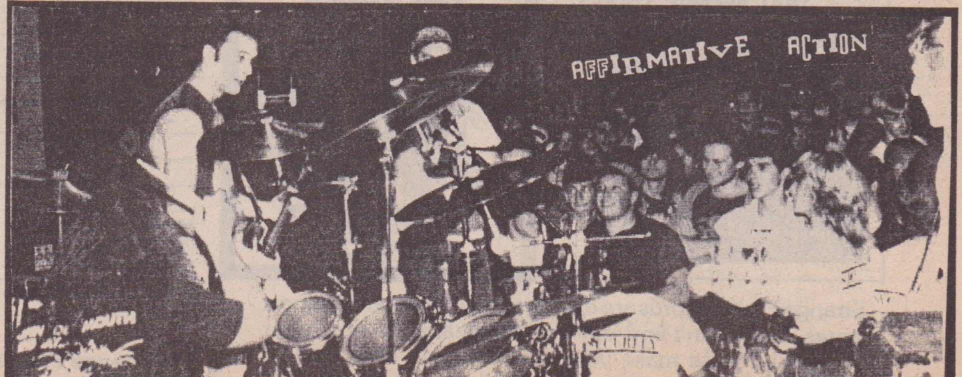
Another good band, especially live, is EXISTANCE? They are just beginning to play out of the area. They've never played NYC, Jim describes them as "Black Flag meets Flipper...skull bashing man!" You can get a 13 song demo for $3!! at 13 Wurtz Ave/ New Paltz, NY 12561.

Fun bands? We have a few. Bill, guitarist for the DOVER BOYS, describes his band as "cartoon rock. It's pointless music. We're just out to have fun."

In the line of good fun are THE FUNCTIONAL IDIOTS. They're quite silly (looking). They don't get to play out much because they share a drummer with Murphy's Law. If you're a big ML fan, get a 25 min. demo of the FUNCTIONAL IDIOTS for $5 from 407 Briarwood Lane/ Nottingham, NJ 02647.

A totally silly band just hit the scene - UGH. Mona, lead singer, solos on the drill while running around with tinfoil-covered cones for a bra. They have flowers sprouting out of the ends. Me, Rosa, well I play bass and drums. I wear an old girdle for a shirt and beat the guitarist Duncan with a bone. We're the ultimate earthcore stone band. We do a great medly with "Relax" going into "Hitler's Cock".

Jim and Dan, originally from Middletown, have heard of other bands "getting their act together". Such as VIOLENT PLAGUE, TRA, MEDIOCOR...but don't have much info besides grafitti. There appears an amount of Middletown kids into it, but not much seems to result besides a bunch of bald kids at the Middletown Mall staring down old



Scene reports

ladies.

Poughkeepsie skinhead violence? God not another bunch of mallwalkers. Newburgh? Well, there's a new chapter of the National Front there - not good news. Kingston? Speedcore. Anybody who know anything more, write us!

Oops, we almost forgot KEEP RIGHT. They offer an inexpensive demo $2!! 4401 Atlantic Ave/ Seagate, NY 11224.

And there's a decent radio station on, believe it or not, REM induced Vassar campus. WVKR features Tad Hirsch - all time king of the Friday night hardcore waves. If you want your junk played over the airwaves send it to - Tad/ Box 1927 Vassar College/ Poughkeepsie, NY 12601.

Vassar used to put on some decent shows. Dag Nasty, Celibate Rifles, Surfers,

COC, all played ivy league. And locals opened. False Prophets are booked to play soon. A few months ago Gwar played for free. Nobody knew. It was great seeing wart covered men with big digs spitting blood on REM and Simply Red fans. Girls were crying, they were so afraid of the large scrotum. But since then, nothing has been heard. Hopefully this False Prophets show will go down. Hopefully some club will open around here, or else the "not in my backyard" town attitude will force us to continue to venture to other places.

Rosa and Jim.

P.S. Jim is in AFFIRMATIVE ACTION who're trying to get together a West Coast tour later this summer. Any promoters or booking numbers forwarded would be greatly appreciated. Contact Jim at 2 Lenape Ln/ New Paltz, NY 12561/ (914)255-3536.

To my knowledge, MRR has only had one scene report from Nashville previous to this one, despite the fact that our fine city has had some excellent underground bands for a few years now. Well, now more than ever it's time for someone to make a stand for our scene. This is because Nashville underground music is now being recognized by people outside of Music City. I believe this is due to the bands becoming more serious, producing merchandise, and playing out of town. Three bands in particular have benefitted from this exposure. The first to benefit was INTRUDER, a local speed metal band. Last year they were signed with Metal Blade Records. However, their album has yet to be released. The second band helped by this recognition was REDNECKS IN PAIN, who have often been compared to DRI. Three of their songs appear on the Mutha Records CD compilation, Bands Only A Mutha Could Love. The most recent local success is from our city's oldest underground band, F.U.C.T.. They were signed to Carlyle Records. The

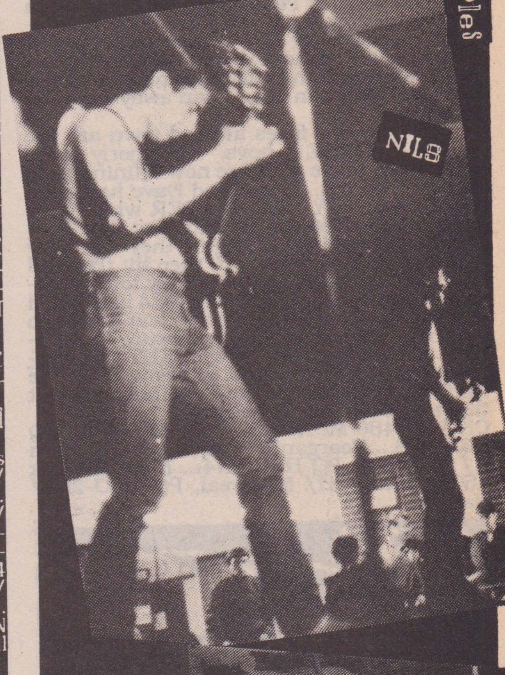
band has a unique crossover sound and their debut album is eagerly awaited. The rest of Nashville's underground bands are pretty new and it should be interesting to watch their progress. These bands include the pseudo-psychedellic NOTARY PUBLIC, speed-metal thrashers, SPELLBINDER, The young hardcore band, SOCIAL DISEASE, the powerfully fast CAUSTIC SOLUTIONS, and CHILDREN SHOULDN'T DIE, a band with a'77 punk sound. Our newest band is a union of veterans from the now disbanded FATAL PMS and ZERO HOUR. The band is called HEYDAY and is more alternative sounding. Nashville also has a fanzine for the first time in too long. It's called Polar Bears Unlimited. It's mostly humor but still carries info on the scene. Copies are 50¢ each. Nashville's main weaknesses are first, clubs yo-yo back and forth on the idea of all-ages shows. Right now the yo-yo is in our favor. Second, despite what some people say, we lack a truly supportive and dedicated audience. Cecil Dunbar

Now, here's some addresses. Polar Bears Unlimited c/o Scott "Animal" Hutchinson/ Box 8491 APSU/ Clarksville, TN 37044... Painful Productions/ 314 Rural Hill Rd./ Nashville, TN 37217/ (615)366-1115... Ef-You-See-Tee/ 5248 Franklin Park Cir/ Brentwood TN 37027... Heyday c/o Bill/ 1884 Shamrock Dr/ Brentwood TN 37207/ (615)377-7736... Caustic Solutions c/o R.M. Maffett/ 504B Trenton G./ Hermitage TN 37076... Rednecks In Pain/ 314 Rural Hill Rd/ Nashville TN 37217/ (615)366-1115.

Montreal- Hi, I haven't seen a scene report from Montreal in a long time so I figured I'd send one in. Anyways, The DOUGHBOYS are back in town and waiting for their second LP to come out. They've finally straightened out the troubles with Restless/Enigma so we shouldn't have to wait too long. The LP was recorded last year in L.A. with Bill Stevenson producing. They are going to delay their tour of Europe until the Fall so that it will coincide with the release of the second LP.

The ASEXUALS third LP, Never Mind the Dreadlocks (whoops) will be out any day now on Cargo records. The A-DUDES are

P: Murray Bowles



P: Murray Bowles

back to a four piece now with T.J. singing and playing second guitar, and Blake Cheetah of JERRY JERRY fame on bass. RISE are finishing the artwork for their four song 12" due out in June on Toronto's Lonewolf records. Rumours are still flying around about a full length album on an American label, but nothing is confirmed. In the meantime they are breaking in guitar-god Tom Russell and they will be touring a lot this summer so they can be reached at the address below if you want to bring them to your town. The NILS are labeless, but at least they are free from Profile records. They are back to a three piece with Carlos back on bass and Chico in Vancouver trying out for Loverboy. FAILSAFE have picked up a new Maritime guitarist, but since their drummer has a broken leg, their side projects, Ian with BLISS, and Ewan with the RIPCORDS, have been playing a lot. Speaking of the RIPCORDS, front man Paul Gott has scammed enough government money to keep Reargarde coming out monthly and covering both Montreal and Toronto. This paper is definitely keeping the Montreal scene together and informed. As well, he is working on a Montreal comp. in association with Cargo that will feature The ASEXUALS, RISE, SCUM, DEJA VOODOO and many others. Speaking of the George Pearson Experience... ahh.. I meen SCUM, they have lost their vocalist Pat Thrash who is back in New Brunswick. As of yet, there is no replacement. Speaking of New Brunswick, Lizzard have brought their Accused-like thrash attack to Montreal and have been playing shows whenever they can drag Dean away from the typewriter.

Other new faces around town are the BROKEN SMILE boys. Formerly from Edmonton, these guys are now refining their hardrock sound. Brian and Dave had been playing with MY DOG POPPER while their singer toured the world, but now that they have their priorities straight, they will play just one local show and then hit the road with SNFU for a 50 show/60 day tour marathon. Radio-wise, CKUT is now 24 hours and can be heard in Vermont on a clear day or so I'm told. Bands wanting exposure in Montreal should contact either CKUT or Reargarde at the addresses listed below. Well, I've said enough, I'm sure I've forgotten a lot, but that's all I can do. Take care.

CKUT/ 3480 McTavish #815/ Montreal, PQ H3A-1XS... Reargarde PO Box 1421, Station H/ Montreal, PQ H3G-2N4... Rise PO Box 1509, Station H/ Montreal, PQ H3G-2N4/ Canada.

A Yank's view- Well, hello everyone! The last y'all heard of me I was telling the sordid tale of Tampa, FL on these here pages - now I'm back, but this time to enlighten the US readership about the real truth behind British hardcore (and hopefully actually write a scene report at the same time). Why, you ask, is an American writing a UK scene report? Well, for a vareity of reasons (the fact that I like seeing my name in print, and that no one else could be bothered not being the least of them) - but A#1 is because I've been living in glorious Bristol for about 4-5 months now and I figured that it was time someone broke it to the Americans that not everyone in the UK looks like Wattie Exploited or listens to Napalm Death. I'll try to sort of give a general feel for what it's really about over here from an unbiased (well...) point of view.

This is the politics part so go to sleep now. Yes, Maggie is still a cunt (in the immortal words of the aformentioned Wattie), but what is she doing right now? The Poll Tax is

one of the most ridiculous forms of taxation to exist in this world, and yet Mrs. Thatcher and cronies have effectively passed it though Parliament and are implementing it at this very moment. In the past, taxes in Britain have been paid in the form of "the Rates", which is a basic property tax having to do with the actual value of the land you live on and not taking into account the building sitting on it or the combined income of those living in it. Therefore, a 90 year old pensioner living on a plot alone in a shack would pay the same amount of money every year as the entire household of the 6 yuppies sharing a duplex on the same size plot of land next door. Well, yes, the old biddie would be entitled to a rate reduction of x% according to her actual pension size (if she is no longer working), but as you can assume this was often a very unfair and generally silly way of taxing since only land value and not earned income of the occupants is recognized. Well, this archaic system is now being slowly changed to the "Poll Tax" system I mentioned earlier. This is how it works: each local government presents a budget for all of its expenditures for the year to parliament, who invariably approves it. This figure varies greatly between areas according to size, general prosperity, quality of social programs, etc. This grand total is then sort of divided up between all of the residents of each particular county. This average is the amount of money that every single person 16 and over, whether employed or unemployed, rich or poor, or whatever, has to pay every year as its taxes. It is a flat rate that takes nothing into account of personal status. What it amounts to is that the people who are unemployed would have to take about 6 weeks worth of their dole checks just to pay their tax - leaving them no money at all to live off of. Whereas, Mr. Rich-and-famous who lives in a more posh side of town pays off in a flash and doesn't have to give anything up except maybe an extra snort of coke. It is truly ludicrous. The pressure will come from poor counties to keep the tax low, so the local governments will be forced to cut social programs - and these are the areas that really need them! Mrs. Thatcher thinks that this is a great way to control local spending and to boost the moral of the working class (they'll be forced to do everything for themselves - giving them a sense of accomplishment while they starve). Aaargh! Anyway, she's enacting this system slowly, one county at a time starting in Scotland, so that it makes any mass protesting more difficult. Thousands of people in Scotland have refused to pay so far, though, and "Ban the Poll Tax" groups are organizing everywhere. We'll have to see what happens...

A couple of other things that Maggie is doing right now are representative of her unquenchable desire to make Britain into a greedy, uncaring, supercapitalist state equal to the US. Parliament has recently privatized many of the few remaining shreds of socialism that Britain still held. Steel, petroleum, coal, bus service, British Telecom, and British Aerospace have all been privatized, and water, sewage, railway and (much to the Beatnigs' chagrin) television are in the works. Thatcher says that this is putting what used to be government services "into the hands of the people". Yeah, right - and I've got some swampland in Florida to sell you. The Conservative Party said something like this: "Any British citizen who has £1.50 can buy a share and be part owner of British Gas". Well, they forgot to mention that you have to buy at least 400 shares; so any British citizen with £600...All this does is lower the quality of the service (no government controls, maybe?), raise prices, and creat more fucking multinationals. Just great—so much for socialsim. Thatcher is also trying to do away with the grant system over here and implementing student loans. Now, almost anyone (who passes their A levels and, if they're from the poorer North, can afford to not work for 3 years) can go to university. Unless you're really rich, the government pays for all your fees and, in many cases, gives you spending money. This is due to the Robbins principle that says that everyone is entitled to a free full education in whatever subject they choose—not just to get a Wall Street job. Well, Maggie's getting rid of that, too. She wants to stop giving grants and start giving loans. This pretty much cancels out all of the poorer students who can't afford to be more in debt. It's hard to understand the situation being from the States, where you either go to a state university and hope you get the best possible education, or you sell your life away to go to a really good private university. Here, the state funded schools are the best, but with privitizing even this, it lowers the standards of the affordable schools.

Why is it, you ask, that a nation which has a great amount of its landmass filled with very poor, working-class people keep electing a government that is so anti-socialist? One reason is the tabloids and newspapers. All but one of the most popular and powerful daily newspapers in Britain are owned by two men, Robert Maxwell and Rupert Murdock. These two combined own The Times, The Guardian, The Sun, The Daily Mirror, The Star, and virtually every other national paper except for The Independant (its name says it all). Both of these men are best buddies with Maggie, and through thier newspapers they report "all the news that's fit to print" (in their eyes). The first two mentioned papers are the "respectable" ones which are read by the businessmen and the upperclass types. The latter are trash tabloids equal to the Enquirer, except they actually purport to tell the news of the day (not just martians, etc.). Just how ridiculously biased are they? Well, here's the front page from The Sun (the best selling newspaper in Britain) reporting on a protest given by students against a Tory MP campaigning for loans: HOWLED DOWN BY THE RED NAZIS!! Yes, now all liberals are "red nazis"—that's an interesting oxymoron. Talk about manipulation through mass media! The average Joe working-class reads this stuff and really believes that anyone protesting for their rights is a commie or a nazi. Yessir, propaganda in the eighties...Flash news: Murdock just opened up the first real cable satellite TV station and bought out Collins dictionaries—now you can't even trust the words! He also owns an American cable

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This is the Lexa and Jeff that crashed with Mike, Tami and Troy in Madison, WI summer of '88.

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Is there anything positive to speak of? Yes, actually there are a few remnants of socialism that are alive and (almost) well. These are the self-help programs associated with young and unemployed, etc. If you are poor and on the dole, you can go down to your local employment-type office and get a government grant to start your own business. If you're smart enough, you can use it to make almost anything, whether it's a bakery, a shoe store, or even a record company or fanzine. If you can make it sound legitimate, they'll give you the money, help you open an account and give you financial advice. What's the catch? You have to bring your statements in every eyar (and they only give you money for a certain amount of time—2 years maybe?) and your name is taken off of the unemployment list—making the government look good. It's really great—you get more being on the dole and you get to start your own business. There's various other self-help programs which are pretty cool, one of which is the co-op system, which the Kronstadt Club (you'll hear about in a minute) is about to become, but I don't know a whole lot about them, so I won't tell anymore half truths here. All this politics is boring anyway...

Here's the vegetarian rights part. Being a vegetarian in the States and being one in Britain are two completely different worlds. I suppose I can't speak for all of the States as certain stereotypically hippie/healthy type places are much different from the places where I've lived, and I also can't speak for all of the UK for obvious reasons. but I will make some of those horrible generalizations. Being a vegetarian at home (FL) has always been a struggle, and attempting to be a vegan almost impossible as the availability of alternative foodstuffs is ridiculously overpriced or completely nonexistant. I've encountered less difficulty in Massachusetts, but it is always by making a lot of sacrifices. Since I've lived in England I have been in a veggie/vegan paradise almost. I could list 10 or 12 healthy food shops in Bristol, as well as a good amount of vegetarian restaurants and cafes. But that's not all, even if you want to shop at Tesco's (not Tesco Vee, much to my dissappointment), Sainsbury's or Gateway (the English equivalent to America's "super" market grocery stores), you will find an absolutely awe-inspiring assortment of vegetarian alternatives to most ordinary products (all the officially recognized products being marked with a check from the British Veg. Society). You can get cheese, free range eggs, biscuits, TV dinners, wholemeal pasta, soyanaise, soya milk, soya frozen desert, and loads of organic vegetables—practically anything you could want—all for ludicrously inexpensive prices (comparatively to the US). It's really brilliant—I've really been in heaven. The most interesting thing, however, is the whole attitude towards vegetarianism. It seems that it is an accepted way of life, and not a crazy, leftist oddity as it's often seen at home. Even a lot of the restaurants that you go into offer a separate vegetarian menu or a least a variety of selections of alternatives. As far as the 'scene' goes. It appears that a large amount of the people are vegetarians, vegans, fruitarians (aargh!) or at least non-meateaters, which to me seems a vast difference from the majority of the 'scenesters' back in the States. It's almost a part of the whole thing here. (Maybe it's changing now in the US with vege-edge, I don't know—you tell me).

Related to this is the Body Shop, the body and face place, and other such stores that have taken Britain by storm. I believe the Body Shop is in America somewhere now, so I won't go way into it, but what they present is a huge selection of body products ranging from shampoo, soap, hairstuff, makeup, lotions, etc. to aromatherapy oils, massage oils, perfumes, and even condoms! The great part is that all of these products are 100% natural, 100% safe, 100% easy to use, and 100% free from animal experimentation. Better yet, all of the people who work there are sent on training trips to learn about a specific subject, be it the enviroment or animal exploitation, they support all sorts of good causes (rain forests, etc.), they make

clear all ingredients and their purposes in the products, they offer great, knowledgeable advice on their stuff, they use biodegradeable pseudo-plastic bags and containers, they offer refills, and it's all relatively not-expensive. Amazing! I absolutely love them, they're everywhere, you should check them out! It was all started by one vegan chick who wanted to change things—and she is! They're in 5 different countries now. DIY works! Send away for their brochures—they have loads from animals to aromatherapy. A quick mention of other animal rights/vegetarian stuff: Vegetarian Society (dept Y)/ Parkdale, Dunham Rd./ Altrincham, Cheshire WA14 4QG/ (061) 928- 0793.; Vegan Society/ 33-35 George St/ Oxford OX1 2AY; Animal Aid/ 7 Castle St/ Tonbridge, Kent TN 1DL; British Union for the Abolition of Vivisection (BUAV)/ 16A Crane Grove,/ Islington, London N7 8LB; buy the Green Consumers Guide—it gives recommendations on which brands to buy of which products according to their ecological, humane practices, put out by the Green Group. (can't find the address- ask the bookstore. sorry.)

This is the zine and comic part. Ok, well as far as zines go, there are a few worth mentioning which are local and not-so-local. A#1 that I must mention, of course, out of priviledge, admiration, and the fact that I owe them one, is Skate Muties from the Fifth Dimension. A barrel of laughs, a roll on the floor, a knee-slapper, a lot of little sexual innuendoes, silly stories, fabricated tales, record reviews, people reviews, gig reports. art by Beano, comic stuff, photo luv stories and oh yes, some skate stuff. (and it's on fancy slick paper). Definitely worth the $. Support Bear and Beano's lager habit while you still can. (see MRR #69 for review and cover art). Another zine worth mentioning is Chemical Warfare. It has good pictures and is absolutely packed with interviews, scene reports, poetry, record reviews and some good letters. Issue #3 had Instigators, Bolt Thrower, Verbal Assault, Culture Shock, HDQ, Napalm Death and more. Good stuff-60 pages with print that doesn't wipe off. I must also tell you of one other local zine which I just discovered that deserves a very large mention. It's Wimp Out, and its worth a look. Lots of comic stuff, band interviews, skate stuff and really high quality pictures. Fun to read, and if you write, I can guarantee that Mat will write back. Addresses: SM5D/ 6 Dean Lane/ Southville, Bristol BS1 3DF ($2); Chemical Warfare/ 28 Belleville Drive/ Oadby, Leicester LE2 4HA (maybe a buck? by the way, Leicester is nowhere near Bristol so it's not really a local mag.); Wimp Out/ 3 Freeland Place/ Bristol BS8 4N.

As far as comics go, I haven't really been into it for a long time, so I don't really know much... There are a few worth looking at, you can probably get them in the states. As far as I can tell, the most popular is 2000AD and it's pretty damn good, as well. Anyway, it comes out on Mondays plus various other special monthly editions, etc. It has loads of spinoff series, too, with Judge Dredd et al. Check it out! It's got good graphics, good stories, and a good amount of color and it's on recycled paper! Also known for its numerous subliminal references to certain thrash bands and skate zines... OK- now onto the humor comics. One should not miss out on a hilarious and thoroughly entertaining introduction to British humor in the form of Viz comics. It's basically a humor zine that's made it big and now everybody reads it, from Mrs. Thatcher to Jo Mohawk. It's really funny, a lot of English humor, but most of it is perfectly understandable to the meager American sense of the funnies. With characters like: Johnny Fartpants, Sid the Sexist, Postman Plod (he's a miserable bastard), Terry Fuckwitt, Vlad the Impaler, Bertie Blunt (his parrot's a cunt), and of course, Buster Gonad and his unfeasibly large testicles—how could you lose? It also has hilarious articles, photo luv, and a letters section to rival MRR. Get it—it's hot! A smaller and not as funny version of Viz is the brand new Brain Damage. Same general set up, and some potential. Keep an eye on it.

Local labels. Well, I only really know of two, Manic Ears and Words Of Warning. I've never ordered or bought anything from Manic Ears and so I can't really tell you if those nasty rumors in MRR are true, but there's some decent bands on the label so I'd give it a try if you want. I know they do the Concrete Sox stuff and the Dr And The Crippens stuff, plus they distribute some of the Lookout! stuff for Britain. Anyway, check their ad in this MRR for details. Words Of Warning (WOW) is a really small label from Newport, Wales. They have a Hex/Feed Your Head split EP, a Cowboy Killers/The Sect split EP, a Shrapnell/Toxic Ephex split EP, and an Oi Polloi EP. All of them are ridiculously cheap (1 pound in the UK) and the guy who does it is really cool. It's a complete DIY deal and he is losing money for sure, because he believes in it, what a concept, huh? Anyway, I would encourage everyone to write him. As far as the Oi Polloi business in the letters of MRR #69, I don't know if Guy or Gavin Robertson is a nazi drummer or not, but it doesn't matter because now some guy named Graeme, or something like that, is drumming for them. And any EP that says it's "rock against ridiculously violent macho 'dancing' at gigs" doesn't sound real nazi-ish to me. Hot wax, though! WOW- Karl/ 50 Ronald Rd/ Newport, Gwent NP9 7GF/ Wales. Sorry! I forgot to put these in earlier!: 2000AD- Tharg's Nerve Center/ The Command Module/ Irwin House/ 118 Southwark St./ London SE1 OSW; Viz Comic/ PO Box 232 / Melksham, Wilts. SN12 7SB UK. Brain Damage/ PO Box 312/ Wiltham, Essex CM8 3SZ.

This is the cool, nifty, DIY, punk rock, no laws bind us, Kronstadt Club part. Ok. Well, the Kronstadt Club is definitely the most interesting thing going on in Bristol right now, but I'm not going to go into great detail about it here because hopefully there is also a long article in an upcoming issue of MRR explaining it in full. We're a membership-based group that tries our damndest to put out great, low-priced gigs that would otherwise be non-existant. We've only been going for about 7 months or so. They started it just before I got over here. It's brilliant—in that amount of time we've managed to progress from just putting on a couple of gigs every once in awhile and losing loads of money, to putting on successfull gigs nearly every other week and running a really happenin' nightclub weekly, as well. Nobody gets paid, and the club itself is not a profit-making deal, but anything we do get is being used to put on benefit gigs for very worthy causes such as the Anti-Poll Tax groups, etc. Now we want to start organizing tours for foreign bands over here, as well. This country is riddled with rip-off promoters out for a quick buck (nothing new), and we want to take their business away by offering the same services without the greed and general bad news usually associated with asshole promoters. We've got the capability to do it all, but only because we love the music not to make

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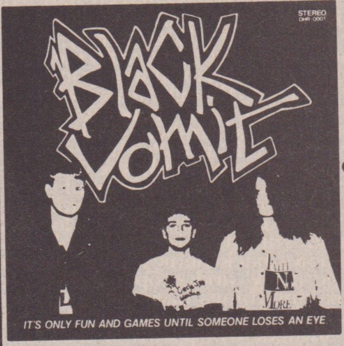

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money, so no one gets shafted. Anyway, check out the article for details.

I also want to mention the thriving SYT Radio that makes all of our lives more enjoyable. SYT (Savage Yet Tender) is a pirate radio station (in other words—illegal) that broadcasts every week on Sundays all afternoon and night. It's one of a few such stations in the area, but the only one offering the kind of music that you, fair readers, would really dig. I'm not sure how long it's been going on, at least since this summer; I just started my show a month or so ago, so I'm not real up on the history, but I do know that it is a very worthwhile venture, so everyone who wants their music or whatever aired in Britain would do well to send all their stuff to us. I play mostly American stuff (for some reason), but all ranges of alternative, 'hip' stuff is played, so send it over.

This is the music and gig part, so you can start reading again! Ok, here's the typical round-up of shows and bands, etc. The Kronstadt Club has been doing most of the local shows lately (of course). In the past couple of months we've had Naked Raygun, Napalm Death, Bomb Disneyland, SNFU, Joyce McKinney Experience (absolutely brilliant), Pussy Galore, Godflesh, Night Terror Syndrome, Dr and the Crippins (with their amazing exploding cabbages), and some others. Upcoming gigs include No Means No, Soulside (!), Token Entry (w/ Wrecking Crew and No For An Answer!), HR, Snuff, and Youth of Today!

Gigs that other promoter people have put on locally are DRI, Gang Green and Exploited (this band has to be seen in England to get the full experience), Mega City Four, Perfect Daze, the Seers, and even Christian Death. Someone also put on a tenth anniversary gig for Sid Vicious' death with local bands, but I don't know anyone who went—so much for that punk rock stuff. As far as local bands go, I haven't really encountered a whole lot actually in Bristol. We've got CHAOS UK, who are still around, of course (when they're not off touring and drinking Europe). They played a surprise gig a couple of weeks ago when Extreme Noise Terror cancelled at the last minute on us (and whoever stole my jacket that night is a bastard!). They played again with CONCRETE SOX and DOOM - always a good, lively show and what a nice bunch of guys, eh? NIGHT TERROR SYNDROME are from around here, and they play pretty straightforward thrash. THE BIG FAT LIARS are also from Bristol and they are actually really good, sort of melodic sounding stuff. The SEERS are from Bristol, I guess, although they are too big and famous for me to 'see' much of them around here lately. They, PERFECT DAZE, and SENSELESS THINGS (all UK bands), all play a very melodic, kind of poppy punk stuff, which is pretty good. It's sort of a cross between Husker Du and All (not a bad combination). The SEERS have hit the big time, though. I think they did some tours with the Ramones and Iggy Pop—pretty fancy stuff, but a lot of fun. CHOPPER are a band from Oxford who sent me a demo awhile back. They're really good, fast (but not thrash), fun hardcore band, a la USHC when it still drank beer and wasn't so serious. Kind of like the Stupids. Check it out. RISE are another newly-formed band with an all-star lineup. They cross Naked Raygun (Pete) with the DKs and Rudimentary Peni (Simon), and they may have actually played a gig by the time this prints. Expect big things from these guys. The ABS are a brilliant band from Wales who have opened for a couple of shows over here; they've got a 7" out which is worth getting. I can't really think of any other bands from around here that I know about. I would encourage all good, up-and-coming bands to send us a demo, though, as we are always looking for new bands to play here. Chopper-James/ The Grange, Radwinter/ Saffron Walden, Essex UK; CHAOS UK can probably be reached through the SKATE MUTIES address; BIG FAT LIARS and RISE can be reached through the Kronstadt Club; Regrettably, I couldn't find addresses for the other bands, but if you really want to get in touch with any of them you can write me or the KClub, someone will find out for you.

Oh yeah! I almost forgot! There was another gig up at the Student Union for my school. The Damned played under their new name NAZ NOMAD, and much to the chagrin of the big haired folks in the crowd, they didn't play any Damned songs. They played a mixture of rockabilly covers, ranging from Elvis to the Doors, and actually they were a lot better than if they had played their own stuff. Dave sported a new improved haircut, but the girlies didn't seem to mind too much. Oh well, that's enough of that.

OK, I'm done with my reporting now, so it's time for me to make all of those earthshattering observations about all the similarities and differences between the US and UK. First the misconceptions: #1 All UK punks have huge pink and blue mohawks, wear 'Sid lives' t-shirts, and cut themselves up. #2 All British punks are crazy, Crasshole anarchists. #3 Everyone in the UK spells punks 'punx' and sucks 'sux'. #4 (new) Everyone in the UK listens to Napalm Death, has long stringy hair and wears spiked armbands up to their elbows... I can honestly say that none of these things are true for the majority of scenesters. Yes, believe it or not, Yanks, they're not as silly as you wish they were. Being 'punk' has become a real stigma in the States, and everything has to be 'hardcore' now. The same isn't true here, and I think that is one of the reasons I like it so much. In the US, so much revolves around image, and being tough, and having the right new album or 7" before everyone else. It's so serious, almost a competition to be the biggest, the toughest, the coolest. Maybe that's why a lot of women don't get involved; they can't compete and still keep their identity as a woman ('tis true!) Anyway, here (at least from what I've experienced) that sort of competition doesn't exist. Everyone gets together at gigs, etc., to have fun and hang out with each other, not to be macho or tough. And when they do get serious, it's about more important things, politics or whatever they believe in. Unfortunately, I think straight-edge has a lot to do with it. It seems like everyone is striaght these days, I can only think of two people in my hometown who aren't. So now that everyone is being so alert and positive, no one can just act silly and have fun anymore. Everyone has a clear head, but that hasn't really cut down on fights at shows. People just fight in the name of straight-edge instead of alcohol now. I know it's not that bad everywhere, but I think everyone knows what I'm talking about. I have nothing against being straight, I can't because I am the British straight-edge scene! (UKSE rules! Apparently, there used to be one other straighty in Surrey, but he quit. If there's any out there, drop me a line!) Straight-edge does not exist in any form over here, lots of people thought it was all a joke before I arrived. Everyone drinks, and drinks, and drinks, etc. (Remember the days when Gang Green were HC gods? Those guys are lightweights compared with the stuff that goes on over here!), but you know, I haven't seen one fight, or one person ridiculing another at a gig for being 'uncool', or a lot of the other stupid shit that keeps people from going to shows back home. And I've seen more 'scene unity' and people really interested in making things happen than at any Uniform Choice gig in the States. You don't have to be straight to be positive.! Well, that's the message for today. I hope everyone isn't asleep by now, but I think the US has a lot to learn from the UK, if everyone would take time to check it out. Bands—come over on tour, you'll meet some of the best people in the world (and have the Kronstadt Club organize it!) I must say hello and thanks a helluva lot to: Bear, Beano, Birgit, Jo, Pete, Giles (Bristol Rovers FC rule), Simon, Dik, Mike, and the rest of the Kronstadt Club and SYT Radio, Chaos UK!, Billy, Hank, Danna, the BASE, Anna, Mike, Poop, John 'I've seen Rollings' Burke, Amanda, WOZO, my flatmates, my cat, Helge Schreiber (W Germany), Fugazi, the Descendents for ALLways being great, David & Lawrence Lookout! for the best comp ever, and everyone else who has written me and all the bands and people that support the Kronstadt Club. I've probably gotten half the facts wrong in this thing so please write and tell me (I'm sure you will).

And girls remember: "It's not just boy's fun!" Ohm and if anyone wants to know why I haven't released that photozine of Tampa bands, send all your "thanks, prick" mail to former freind Trevor of Awake! whose appreciation for my rave review of them was to never send me my negatives I so generously loaned him 6 months ago.

The Kronstadt Club/ Box KC, 37 Stokes Croft/ Bristol BS2/ tel: (272)638758. SYT Radio/ Box SYT, 37 Stokes Croft/ Bristol BS2. For any other addresses write to me (until June 23) at: Christy Colcord/ Goldney Hall, Lower Clifton Hill/ Bristol BS8 1BH UK/ tel: (272)276695. After June write me at: Christy Colcord/ 11409 Robles Del Rio Pl./ Temple Terrace, FL 33617 Cheers, y'all! Christy.

P.S. I'm still looking for old Rollins books! Also - if any bands want gigs in Tampa, FL or Western Massachusetts (Northampton/Amherst) this summer, fall, etc.—please write me!

The home view- 9th March 1989. Here is the news; British Rail are pleased to announce that today there hasn't been a single fatal accident on the entire network. Actually that's a joke, although in the light of the recent number of fatal collisions (three in the past week) I guess it's not really very funny. But what do you expect from a government with a policy of "Bombs not modern signalling equipment that doesn't kill people".

Anyway, there's been a lot of talk of food contamination scares recently- Salmonella in eggs, Listeria in cheese plus lots of nasties in port and beef. I went shopping today and you could hardly see the shelves because of big signs saying how pure and uncontaminated this shop's food is; it's not really surprising, I mean if you keep half a million chickens in one barn, pack them four to a cage the size of a beer crate and let all the shit, piss and corpses accumulate in the trenches under the tenements of cages they're bound to get ill. You pack cattle into sheds for most of the year and feed them a mixture of cement and the ground up corpses from underneath chicken hell (with a load of dried processed cowshit thrown in for extra economy) the same happens. For years farmers have been mixing antibiotics with animal feed. In low doses antibiotics act as powerful growth stimulants. Now, when disease occurs and the same drugs are used in larger doses for vetinary purposes they just don't work anymore—there's already so much of them in the system that the disease-causing organisms have become immune to them. Maybe the whole story will open people's eyes more to the true horrors of such intensive farming, but maybe not. Before Christmas people were too worried about how they'd make the marzipan for their Christmas cakes without using any raw eggs to bother about such trivial things as the suffering of thirty million battery chickens and the creation of indestructable super-bugs.

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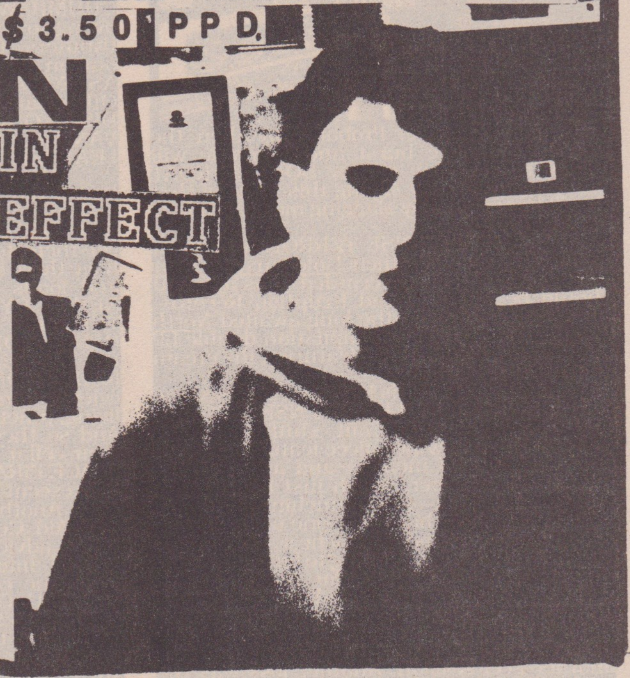

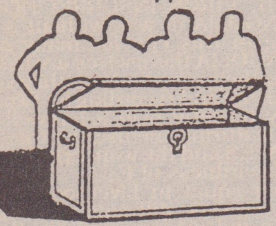

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Scene reports

The acid house hype seems to have died down now but at the end of last year it was in full swing. Not such the heady days since punk rock in 1976 had a new youth cult started such a rumpus—in fact the whole saga was very similar to the early days of punk. The media had a field day with stories of the new "Sinister drug cult destroying the nation's youth". Parents became scared of letting their kids out to parties and anyone dancing was immediately labelled a drug-crazed fiend. The BBC banned all records containing the word "acid" in the lyrics and naturally the police had to join in the fun. They raided parties, busted lots of head and shut down clubs, generally with little grounds for it. News videos were full of confused looking coppers on acid house raids wondering just why they were doing this. Naturally the hype was good for business - smiley face t-shirts, badges, bandanas, bags and other aceeed paraphenalia were everywhere. The second "summer of love" became as exploited as the first. Now the media has lost interest and the outcry has died down but the music is still there—call it deep house, hip-house, balearic beat, in fact anything but ACID house. And the music—well, some of it made a refreshing change from a lot of the crap calling itself punk.

But the police weren't only hunting disco dancers—a lot of students demonstrating against the proposed abolition of student grants met the ends of police truncheons for the first time when the demo ended in police violence. Hunt saboteurs, squatters and anti-fascists were harassed (the police set up road blocks around York when British Nationals Party marched on Remembrance Day—to protect Nazis from the anti-fascists). But the racist attitude of the British government and police is best illustrated by the case of a young Sri Lankan activist, Viraj Mendis. Viraj was an open supporter of the anti-government Tamils who are fighting for their independence in Sri Lanka. He was in Britain and was due to be deported back to Sri Lanka where he would face almost certain execution due to his outspoken political beliefs, but at the last moment took political asylum in a church in Hulme in Manchester. For two years he remained here supported by a large anti-deportation campaign until January 18th when 60 police with sledgehammers and pneumatic drills broke down a wall of the church to get him out. Within 24 hours he was on a plane to Sri Lanka and no one seems to know what has happened to him. No doubt another racism-related death at the hands of UK Ltd.

Thus ends this month's political lesson but remember—politics, anarchism and the class struggle are just liberal diversions from punk rock, the real thing. Or are they?!

So what happens with punk? Apart from what I'm about to mention (and hopefully lots more) the same crap bands made more crap records of the same turgid bloody racket for the dreadlocked combat-booted crusties, the Metallica patched metal muthas and the new legions of straight edge kids. (Why do they put their clothes on in the wrong order? I mean, t-shirts on top of sweat-shirts - it'll be underpants on top of trousers next!)

The race is well and truly on for the most songs on one record. After DRI and Protes Bengt we have Britain's entry—SORE THROAT, who squeezed 43 brutal grinds onto one 7" slab. (Incidentally it's all been done before—remember the mighty SKUMDRIBBLERZZZ and GENO-DIG-OCIDE ASSOCIATION from years ago?). The 53 track debut LP was another whirlwind stormer—Unhindered by Talent—and they certainly aren't! Unfortuantely there's a rather pathetic diatribe against the ACTIVE MINDS and Looney Tunes Records. Yeah, we all know they like to mouth off about what they believe in but I reckon they're pretty damned cool. No doubt they'll retort with equal venom! Great! Apart from this the SORE THROAT LP is pretty wild and they've also been busy on other things. The second LP, the 101 track Disgrace to the Corpse of Sid should be out very soon on Earache followed by the one track double LP Indestroy on Manic Ears, followed by the Hail to Sweden EP, a release

for Japan in June. Probably by then the bubble will have burst and everyone will finally realise how crappy SORE THROAT really are! (I'm only saying this in hope that they'll honour me by slagging me off in a four second song!).

EXTREME NOISE TERROR have been quiet recently since their Holocaust in Your Head 12" which was recorded eons ago and should be out on Head Eruption Records. They also appear on the long awaited North Atlantic Noise Attack compilation double LP out soon on Manic Ears, featuring the cream of the UK thrash acts.

Earache Records have just released the War in My Head LP by INTENSE DEGREE and will be putting out stuff by BOLT THROWER (a new two piece featuring an ex-NAPALM DEATH member and an ex-HEAD OF DAVID member, which just has to be a good combination—slow crunching grind with a drum machine backing—one of the nastiest sounds around. Earache's champions NAPALM DEATH are getting to be pretty huge and have recorded tracks for a split flexi EP with SOB from Japan and hopefully will shortly be touring both Japan and the USSR.

HERESY sadly split up but have recorded a new 7" Whose Generation and also another Peel session. Another loss was the mighty RIPCORD who also split up recently—their excelling final LP Poetic Justice just came out—killer, best stuff they've done I reckon. There's also to be an American release of their Harvest Hardcore EP.

Peaceville Records just put out a great sampler Hiatus, featuring the likes of DOOM, ELECTRO HIPPIES, DEVIATED INSTICNT, ATAVISTIC, GOLD FRANKINCENSE and DISK DRIVE. They also just released LP's by INSURRECTION from Guernsey in the Channel Islands, thrashthrash metal from EXTRA HOT SAUCE and an awesome LP of Amebix style grind metal from AXEGRINDER; all of whom are also on Hiatus. Future releases include AUTOPSY, ATROCITY, CORPSE, DECADENCE WITHIN and the new DOOM LP—a split with No Security from Sweden. Unfortunatley, this'll be probably be the last we'll hear of DOOM as I believe one of them is moving to the USA and they're splitting. The noisy tramps leave in their wake this new 12" and the Total Doom CD featuring the complete works of DOOM (wowee - sounds like heaven to me).

Other new and upcoming stuff includes a live DR. AND THE CRIPPENS EP; HDQ just had a new 7" and recorded a new LP which sounds amazing—pure DC hardcore al la Dag Nasty! GENERIC have recorded a new EP for their Flat Earth label and they're also putting a 7" by the punk as fuck PLEASANT VALLEY CHILDREN. HOTALACIO are a great new two-piece featuring the ex-vocalist from FLUX OF PINK INDIANS—they play heavy

rythmn/hip-hop noise with a thrashing guitar. They'll have a 12" out in May on the new Big Kiss Records who are also doing a new CONCRETE SOX LP and a rerelease of ANTISECT's classic In Darkness There is No Choice. METAL DUCK, a whacky (or ever quacky) combo who play pounding punk-metal have their excellent 12" finally out—a split with LAWNMOWER DETH. Unfortunately, the two long awaited new LP's from CHUMBAWAMBA have still been held up owing to the collapse of the Red Rhino distributers. THE APOSTLES have another LP out on Acid Stings as have the punk-folk ASTRONAUTS, their heaviest sound so far. Other bands to watch out for include PARADISE LOST, FILLER (EP out), THE EDDIE VAN DALE QUARTET, THE DISTURBED and LEATHERFACE.

Here in Liverpool there was an excellent 3 day squat gig in the old Jacaranda club—the club where the BEATLES played their first shows. Unfortunatley we couldn't get them together for a reunion (we didn't have three bullets!). It was totally hassle-free and loads of bands played including GENERIC, CYCLIC AMP, ARMPIT, WHERE'S THE BEACH, VIRUS INSURRECTION and RADIO MONGOLIA; it was without a doubt the best gig in this city for many a year. RADIO MONGOLIA themselves are due to be evicted from their squat where they've been living, practising and recording for two years. And so they recently held a farewell gig in their cellar featuring themselves the spacey SPACE PIRATES and the wonderfully chaotic fluorescent weirdness of F.

Another squat in Liverpool—the Mutual Aid Centre—is still going strong as a social, advice and autonomy centre. For local animal info on the Merseyside anarchist magazine contact PO Box 110/ Liverpool, L69 6 AU. Or, if you're in the area call at the MAC at 45 Seel St.

Well, that's it for now. Apologies for any incorrect info—it's all just malicious gossip anyway. If you need to contact anyone mentioned write to them c/o me. Stay punk. Over and out.

Digger/ PO Box 175/ Liverpool L69 8DX/ UK.

Yo! It took some time to get back but here I am at last! Many happened the last couple of months. We had an overwhelming amount of Yankee bands touring our area and a lot will follow! Anyway, let me first tell you what happened to me personally because the last time wrote that I got drafted and was trying to get out on adjustment-problems. Well, this is the story in an extreme short version (if I had to tell everything, it would last pages). After that I went underground for about ten days, I reported myself at the place (military barracks) I had to be. My plan was not to take anything with me (with the intent to be a blank person) and to miss all the beginning of the "action" (that is basic training, introduction, etc.) so I would be far behind all the other guys. This was the first stage in my plan. The second was to get to a doctor and that went real fast because once at the military barrack they thought I was drugged and had a blackout so I was taken to a doctor while I assumed that it would take days before getting to one. Besides, part of the plan was to react very absent-minded, ignorant and sad (in my case: simulating crying, shaking, constantly staring to the ground and never looking people in the eyes) to all military so they would think that I had a mental illness. Once at the doctor the problems arose because he

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SECTION #1: 7" 45 rpm with Picture Sleeve

BAND	TITLE	COUNTRY/LABEL	RATING
ABRASIVE WHEELS	Vicious Circle	UK/Riot City	VG/E
ADOLESCENTS	Welcome to Reality	US/Frontier	E/E
ATTAK	Today's Generation	UK/No Future	VG+/E
BLITZ	All Out Attack EP	UK/No Future	VG+/E
BLITZ	Never Surrender	UK/No Future	VG+/E
CHEIFS	Blues	US/Playgems	E/E
DESCENDENTS	Fat EP	US/New Alliance	E/E
EFFIGIES	Question/Answer	US/Ruthless	VG/VG+
THE FARTZ	Because Fuckin' World Stinks	US/Fartz	E/E
THE FITS	Think for Yourself	UK/Rondelet	VG+/E
THE FIX	Cos the Elite EP	US/Touch & Go	E/E
4 SKINS	One Law for Them	UK/Clockwork Fun	VG+/E
FUNERAL	Waiting for the Bomb Blast	US/Peace is Shit	E/E
G.B.H.	No Survivors EP	UK/Clay	E/E
INFA-RIOT	Kids of the 80's	UK/Secret	E/E
THE INSANE	El Salvador	UK/No Future	VG/E
LURKERS	Freak Show	UK/Beggar's Banq.	VG/E
LURKERS	Shadow	UK/Beggar's BanQ.	E/E
L-SEVEN	Insanity EP	US/Touch & Go	E/E
MAD SOCIETY	Riot Squad EP	US/Hit & Run	VG-/E
MINOR THREAT	1st EP/Red PS	US/Dischord	VG/VG+
PARTISANS	Police Story	UK/No Future	VG-/E
SHATTERED FAITH	I Love America	US/Posh Boy	VG+/E

SECTION #2: LPs

BAND	TITLE	COUNTRY/LABEL	RATING
BAD RELIGION	How Could Hell Be Any Worse?	US/Epitaph	VG/E
MISFITS	Walk Among Us (Orig.)	US/Plan 9	SS/CC
RAINCOATS	Raincoats	UK/Rough Trade	E/E
VARIOUS ARTISTS	Oi! The Album	UK/Zit	E/E
VARIOUS ARTISTS	Strength thru Oi!	UK/Skin	E/E
VARIOUS ARTISTS	Carry on Oi!	UK/Secret	E/E

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Scene reports

didn't know what to do with me (so didn't the captain of my squad who made me a soldier that evening. He wouldn't take me because he had lots of other things on his head than just taking care of me; the military trainings were already ten days old!) and asked help from a humanist who talked with me and got a very strong idea that I simulated the whole thing. Luckily I could handle the whole situation though it was very hard at times to react, answering questions, etc. In the end I had talked five and a half hours with these people without any results for them, so the doctor made an appointment for me with the psychiatrist the next morning. And that was the final stage in my plan because after all, the psychiatrist is the man who decides your fate. It seemed that I acted too good because after a conversation with lots of penetrating questions, this psychiatrist thought I was very ill and wanted to keep me for further observation... God, that was a horrible thought but fortunately I could talk me out by telling him that I felt real bad I had to stay. After that the man had discussed my case with some colleagues, he again asked me to stay but I refused. Then he asked what I wanted because I didn't want to return to the barrack (I said I would get a nervous breakdown) and I didn't want to stay in hospital. I reacted very uncertain and unstable on this question and I made clear that I really didn't know what I wanted. At this point the psychiatrist told me he only knew one thing to do for me and that was to disqualify me for further military-service!!! I reacted very resigned but of course I was happy as hell! I got out within 24 hours although I to return to the barrack several times due to administrative shit but I got through that too! Now I'm known in the doctor files as having an inadequate, neurotic, escape-reaction... hahaha!

Oh well, back to the action and music in this area. Lately we have some new squats around and there was a lawsuit against two of them. One we've won and that was a real victory because it was kinda against the municipal. This same squat was also attacked by a bunch of nazis/hooligans who threw lots of bricks, were playing with knives and were seig-heiling. In some days we're expecting more trouble with them as we'll be having a big soccer game coming up. Another problem will be the future eviction of the W.N.C. squat. The municipal is planning to have a library in that place... This next article is about the "necessity" to vacate and evict the W.N.C.: With the settlement within the municipal/corporal system, we continually run into enunciations such as "necessity", "pauperized situation", "nuisance and "untenable": A well-known method to create truths. Repeat something very often and you'll see, everyone's gonna believe it! The fact that this is a political, rejectable way of manipulation is beyond dispute. But that the social-democratic PVDA party make themselves guilty of this too (right into the local newspaper and on the radio) is significant for the PVDA and doesn't say anything about us.

All arguments for the "necessity" to evict the W.N.C. buildings are arguments based upon: Lies in the local newspaper called "Het Nieuwsblad Van Het Noorden" (which will be abbreviated as NVHN). We are accused of creating regular orgies of street-terror, watching scornful when people drive their bicycle-tires to pieces in the glass from beerbottles thrown by us on the streets... etc. etc. Filthy lies! In and out season, the NVHN are breaking all ethic codes for journalism concerning privacy, hearing the other side/both sides and objectivity. Our northern "Telegraaf" (which is another very yellow, national newspaper) often signalizes W.N.C.-people at matters which are clashing between the strong arm and different groups out of society. In case you wouldn't know any better, you'd think the NVHN have LISTED all the people living in this town because they want to be able to see who's living in the W.N.C. building and who's not. However, often they're totally wrong while they're busy with pure public incitement. Ha, by now we've learned to live with that and we're not even using the rag as toilet paper.

The cops creating an atmosphere in

All pics by Bacteria

which, of course through the NVHN, they call up politics to evict the building. Herewith and by "personal" contacts with W.N.C.-people they ventilate opinions which frankly can be called semi fascist.

Our "city-father" (that is the mayor) created an atmosphere in which he has declared war on us based on reasons only he knows... He does pronunciations which have to make to believe that we are hated by the entire city because of our criminal hooliganism. He refuses to contact us and further he's only able to cry for "law and order". Herewith we're thinking of his pronunciations referring to a demonstration against the politics of the Israeli state versus the Palestinian people. He said he was fed up with certain groups from society and that he voiced the feelings of the entire city. We're also thinking of his attitude concerning crime-prevention (like he can philosophize hours about cooperation between police and private security services which gives him quite a kick... creepy, uh?...) This appeared on the Dutch municipal meeting.

A "social-democratic" majority in the city-council being dead to the world and which is only able to talk about the city in 2015 meanwhile forgetting how the real world of the normal people is looking. A couple of years ago there were constantly stories from these municipal authorities about needing state money because their city was threatened to pauperize while nowadays the "spirit of time" is more like "Groningen Heeft Het" (Groningen Has It): sky-line, city-promotions and publicity on every square centimeter in the city seems to be their ideal. In return they howl along with the right-wing capitalists. This means for us that, in cooperation with Staatsen (that's the city-mayor), there's created a matrix for facist groups who broke a total of 50 W.N.C. windows during the Gronings Ontzet (liberation day) and the fire of last year. With this noting that we were defending our building, we ran the risk of getting arrested by the cops who were actually hunting us. Besides, nothing of all this appeared in the NVHN. Probably it wouldn't suit the city-promoters. The fact that our eviction goes through the commission of city-culture is sickening. In this way we are played off against a library (a social institution!). This seems to be the "divide and rule" idea. The commission lends itself to destroy the last local cultural asylum which is payable for youth and social-minima. A place to afford yourself a cheap workshop or as a visitor of the yet more than a hundred concerts which maximum door-price was (and still is) f5.00 (that's $2.50). Subcultural bands from all over the world have developed their abilities here in the W.N.C. also a library has to disappear, just as 3 bars, an anarchist book/fanzine store, a workshop with tools, a cinema and a (vegetarian) restaurant. All this on a non-profit base yet critical at society and constructive as an alternative for the present TV-consumption society.

All in all, not the position of the habitants do matter but the succeeding of the yuppie-revolution is set as a goal. A lot of people would have voted PVDA because the a-social politics from the Hague makes them afraid, or just disappoints them on social-political grounds. Who still believes in the PVDA as a social counterforce against the fetterless capitalist politics of this right-wing cabinet will be disappointed too. The signs are clear! No effective anti-capitalist politics yet a mixture of "new age" and ancient social-democratic politics which leads to a new autocratic system. In practice, this is the alternative for the PVDA. The squatters-movement has always been an anti-capitalist movement and in this, the "necessity" has to be found for our eviction. Under cover of democracy, they destroy the city and are using all kinds of groups, which don't fit in or threaten them, as a scapegoat to satisfy the so-called "gesundes volksempfinden" in order to distract attention from their money-throwing which is only of use for the rich. But we try to keep the W.N.C. alive by all means which we, for our own conscience, can justify and which seems for us to be politically correct!

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Scene reports

OK, the W.N.C. had loads of interesting gigs again. Most outstanding were the ones with Karma Sutra and Kampec Dolores. Upcoming bands will be Doom, Concrete Sox, So Much Hate, Haaseudun Tulevaisuus, Hotelacio, and Soulside. The two local youth-centers are doing a lot of HC/thrash shows too, so at times I get this really spoiled feeling of not being able to choose..haha. Lately, Toprod does alot of promoting and seems to be able to attract big crowds with help of a by now infamous flyer producer. Both his Sneek festivals were a success! The first one with only Dutch bands drew about 500 people. The second festival with SNFU, Ludichrist and more drew about the same amount of people. Enough reason to continue this good work and so arose another festival with just Dutch bands again. DISGRACE, who just released their debut-demo called For Humanity, are influenced by all kinds of bands, has politically/personal lyrics and sound very fast and furious. (contact: De Nye Oanliz 15/ 9084 AN Goutum). Their bass sounds like a guitar and their drummer also plays in a second band, LUNACY. This is definitely a thrashmetal band with very dumb vocals. Musically, they sound real tight but y' know, if the vocals are annoying. They got a demo out too but I don't have the address yet. Third band was LA COSA NOSTRA who were the best band of the festival and have ex-members of the old MURDER INC. Their second demo is just out (a split with KADAVERBAK) and sounds very heavy while their music is straight HC with great US-influenced vocals. (contact: Mier/ Fregat 9/ 8531 AC Lemmer). Last band of the evening was DISABUSE who got the crowd moving as lunatix. Very good crossover, very Kreator-influenced, (especially the vocals) with lots of breaks though not too original because it's done so many times before. Debut album out soon on a non-profit label! Toprod will strike again and will be doing another two festivals with Forced Entry/No For An Answer/Disgrace plus more in June! If you're interested in getting concerts here in Holland, try him. It's on a totally non-profit basis, unlike the Paperclip and Mojo agencies who exploit most HC-bands lately. (Toprod/ Godekenheerd 47/ MA Groningen).

Back to the Groningen area: I just heard this new band B.Y.D.B. and they gave me their debut demo which impressed me quite a lot! This is a five piece band, very powerful, uptempo thrash with good personal lyrics (contact: Remco/ Lheeweg 21/ 9791 AN Dwingeloo). It's been a long time since I heard such good 'normal' vocals (like LA COSA NOSTRA); nowadays it seems to be a trend to scream a lot like these newer UK bands tend to do.

So this takes me to CATWEAZLE. I promise not to promote this band too much because of the fact that it's my own band...but let me tell you this: if you want to hear a killer HC band who are the musical equivalent of ramming a razor sharp object into your eye-sockets and face, then this is it! Distorted nightmarish thrash with the latest trend in vocals (stereo primitive screaming). Check out our very primitive 16 track basement-tape and see what I mean! Try this, smell like Mike M.T.A.E. does and then swallow it! MEANS TO AN END has gained 1 song and it's great, it's metal! Ha, since stealing R.O. CONSPIRACY's guitararist away, they sure sound a lot more metallic. After a party, Dim, their drummer was seen with a goat early in the morning somewhere in the grasslands. Guess what he had in mind..! Send your answers to Mike The Smell.

H0PHEAD has their debut demo Skull With Symbols 0f Life & Death out and it's good! Very clean production though. (contact: Burchtstraat 5c3/ Groningen) Last year they supported Die Kreuzen in Simplon, a local youth-center, and blew them away. THE MOONLIZARDS, a basic, old sounding with a very energetic vocalist lost their drummer and rumours were that former R.O. drummer would join them, but in the end they found a better one. E.N.E. broke up a couple of months ago due to some hassle with their bass player (he got bored with the music) This means the end of their anti-American crusade. It's funny, they didn't want their demo The American Dream Is

Over being distributed or sold in the States and it seemed they wanted to take quite a (in my opinion narrow-minded) radical stand that way. Doesn't make sense to me when I notice E.N.E. members at concerts with US bands like DRI, Gang Green... etc. This definitely smells, as Mike M.T.A.E. would have said and it smells a lot indeed... of hypocrisy!

One of the newer bands is RAT PATROL. They did their debut gig recently though they formed 1 year ago. This band contains the former drummer of M.B.P. and two members of DE LUXE GREEN, a skatecore band from Hoogezand. They used to be called BASE BLEED GRAINS but that was not too memorable for most so they changed the name into RAT PATROL, a song by Naked Raygun. RAT says to be influenced by all ultramegaheavydeathsurfpunkmetalthrashcore bands around the world but their sound can be best described as very basic, hardcore. Hopefully they'll release something soon?! R.O. CONSPIRACY did some gigs again last year. The one with SNFU and MDC...etc. In Winterswijk turned into a disaster because no bass player was available at the very last moment. Here's the story: Peter, our original bass player couldn't play that particular day due to his studies. So, about three weeks in advance we asked Jos, bass player for M.T.A.E., if he'd like to help us and play with us that day. It seemed to be no problem for him so he offered his help. Big advantage was that he already knew how to play about five R.O. songs as M.T.A.E. always cover them. We did some rehearsing with him and all went very well until on the awaited day, two hours before leaving, one of us was phoned by him that he didn't like to play with us after all... I just couldn't believe it! Is this called an act of friendship or what?! Just when we needed him so much... it seems he just doesn't care about anything! At least now we know what he's worth to people/ friends!! Fortunately we met this wonderful person at the gig who used to be our bass player and he helped us out that day although it turned out to be our worst gig ever as he couldn't remember all the songs anymore. After all we had a good time making fun of the entire situation... but it's sad anyway!

Further on we got DE AUTISTEN who lost their drummer and him replaced by R.O.'s drummer who will definitely give them a better sound!! They don't gig around so much, maybe later. Another new band is P.F.A. (abbreviation for Power From Arse), has ex-members of VIRGIN SACRIFICE and did their debut gig with THE PLOT in the W.N.C. If you want to hear something extremely out of tune with an absurd amount of treble, this will be it! (contact: Eva Oling, Zoutstraat 21A, 9712 TB Groningen). Their vocalist does some promoting and his latest activities are tours for DREADFUL/ DOOM/ CONCRETE SOX... (contact: Arjen Nieuwe, Ebbingestraat 109, Groningen) The W.N.C.-squat has also its "homebands". One of them is DIKKE LOL (this has two meanings: either big fun or big dick), has the ex-bassplayer of E.N.E. on vocals and are sounding very basic punk. OERBOERE is another one, has no bass-player and sounds the same as the latter. Last and final local band is called SOVJET DISCO SHOW and have ex-PUINHOOP G.Z.U./ JETSET members. They use two different sets (a doom/punk/hc set and a more experimental set) which can be played at various places.

News concerning other areas is that LÄRM has split up and some members formed/ joined bands like PROFOUND and SEEIN'RED. LOVESLUG, band of Tony Ex-BGK, are doing quite well abroad and are currently touring with the Fluid.

I've heard that GORE, who just got a new double LP out, broke up, and the AFFLICT will break up definitely after the appearance of their new LP. Last December a youth-center called De Buze did their final punk/HC festival due to financial problems. This place was known for its regular shows and fine atmosphere, but everything has an end so they organized a final party with very old punk/ HC bands who specially re-formed for this happening only this so this was the chance for the people to taste some atmosphere from '82-'84. VOPOS/ VIKINGS/ ZMIV/ KNAX/ GLORIOUS DEATH/ STANX and LÄRM only played from their first LP! Unfortunately I had to miss this unique happening due to a painful illness (no, not the neurotic escape-reaction...) but I heard the place was packed with people. Another place called the Chi Chi Club in Winterswijk, who just won a lawsuit, will at least stay open until 1992. This club does a lot activities and also regular HC shows (benefit-festivals) too but its future was very uncertain.

Best Dutch zines are De Nieuwe Koekrand, Definite Choice & Threshold. Local fanzines are Trilobieten Zine and the upcoming Bacterial which will probably contain a blacklist of tape-record traders who ripped people off...so you'll be warned!! Besides the usual fanzines, we have amount of action/ political rags too. They keep you informed about anything around Holland and in the world. At the moment one actual item is the action of two people who damaged military-jets with a sledgehammer and an axe. This action only took about two minutes and was taken in complete openness. Of course both activists were arrested and put in prison. The reason for this action was quite obvious. The jets are sold to Turkey who use them to bomb away Koerdisch villages. Further is their action an accusation against the Dutch government who give military support to similar countries. Another actual item is the upcoming demonstratton against Shell. Hopefully this will be a massive one..!?

OK enough said this time. People who are interested in getting the CATWEAZLE cassette, just send a blank cassette plus

postage and if you're interested in anything else, you know who to write! Take care and C-U next time! Bacteria Products/ Michael Kopijn/ Merwedestraat 105/ 9725 KC Groningen/ Netherlands.

Florian writing here to give you information about Franken. Franken is the northern part of Bavaria, West Germany, but was independent long time ago. Franken people don't fit too well in your cliché of beer drinking, yodeling Bavarian aborigines, as the culture is a bit different. Besides cultural identity there also is an own subcultural identity. Since '77, tons of bands played here and bred our own bands to burst out of their practice rooms.

The SUICIDES released two great punk rock LPs, so did RABBIT with a tape. But different to other parts of Germany, the scene over here neither died down nor went astray. A lot people of the old days are still around, standing as a backbone for the youngsters and help them with experience and friendship. But again, different to other areas, there aren't too many nostalgic '77 freaks over here, remembering the past. Most people keep their mind open for new attitudes.

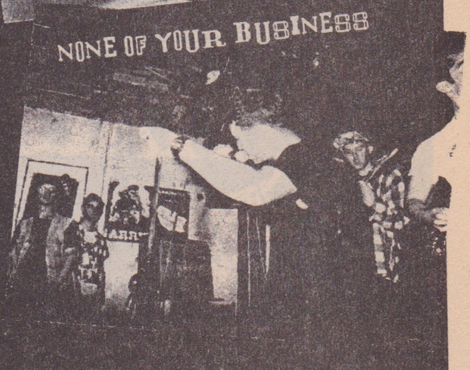
Also, the US Army has several big bases with nuclear rockets and tanks over here. But besides the military rubbish, they sometimes bring great people from the States who fit quite well, make friends, form bands and so on. I feel they are a good support to our scene, bringing both musicwise and intellectually new attitudes to us. THUMPER, a band with one G.I., one German and one American not in the army released an awfully recorded ultrawild 7" limited to 222 copies. Blake, the G.I., recently had to go back to the U.S., but instead of disappearing forever he founded the US department of our eMpTy-Label. Other people from the States having been here include members of Verbal Abuse, Dead Fink and hey, have a look at Dag Nasty's Field Day LP, one of the guys wears a t-shirt of a Army Place from over here!

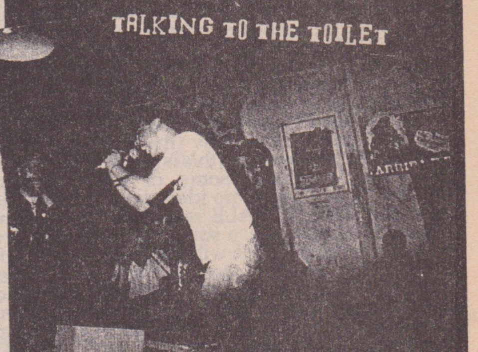
So what is the scene over here today? Quite a lot, dude! Every year, a big two day party is held in the communication center KOMM, which is by the way one of the biggest centers in Europe! It has a big hall for about 1000 spectators, a small one for about 150 (and they are building another one for about 400 visitors), an anarchist pub, a Turkish coffee house, a video bar (as they're recording shows and events on video, too), wide exhibition rooms and several rooms to do paintings, arts and similar stuff, practice rooms, discussion rooms and even an autonomous disco, which has special days for women, and even an anarchist day, when you also can buy books and listen to tough good sound. Well, in this 3500 square meters every year's October this party happens: from 8 a.m. starting each day about 10 local new bands play. It's not a competition to find out quality, it's a party. So 60's bands besides 77ish bands, hardcore bands besides industrial acts perform their best. Everybody gets the same money, no stars, and each band only is allowed to perform two times, then they are due to leave their place to new bands, as there are tons of new bands waiting to play at one of the shows. Don't get me wrong, not two songs, but two shows at two different parties. Last year, 2200 people showed up in two days, which is more than ten times as much as would show up to see Exploited or Ludichrist. So if you're on yer trip through Europe, don't miss this party in the midst of October.

The festival has good effects on the scene not only in the biggest town of Franken, Nürnberg. Every year you can figure out the about standard of the scene, and every year people give their best to have a good show at the party. Besides that, the lack of concurrence, the party effect avoids people to compete and creates friendship between the scenes and fashions. So, often sessions are held with members of bands of different styles jam along.

Bands over here? Labels? Zines? Yeah dude, a lot! I only wanna cover the bands that might have at least somewhat to do with punk/core, not because I'm a narrowminded idiot, but because otherwise there simply are too many bands to mention, and too many names are too confusing, true? A long time around, but tightened up a lot and every time better are CHARLES ON DIANA. After two more 77 sounding 7"s, they recorded a very tight LP, due to be out soon on Herbe Sherbe. Their old mates CRAWHILL CRAX also put a light piece of metal into their Huskerish sound, kicked the slow songs out and record an album for the same label. 7ALKIN 70 7HE 7OILET are a very active bunch of people. Their music is somewhat hardcore still, but doesn't only take the influences of punk and maybe some metal but also many musics since the 18th century. By that, they are extremely different but always keep a great standard to their songs. I don't know how to describe them, it's just new music and their LP review in MRR was completely underrated in my opinion. On the music side, they're recording a new album in the spring, but have tons of other projects like a punk rock soccer team, demonstrations against hostility to foreigners, organizing anti-fascist information, as well as they share their part to make the KOMM center work. One should interview them for MRR as they've got a lot interesting stuff to say. GOSTENHOF GIANTS are one of the before mentioned mixing bands. The singer does a rap show for a local radio station, the guitar player plays for local beatpunks THROW THAT MEAT, drummer Ufo is also drummer for pop band shiney GNOMES, who got a contract to Ariola, and hell knows what the bassplayer does. Live they are impossible-to-beat funny, with tons of jokes, playing while standing on the head, or playing blind or havin' fun with the audience. They're going to record too, as their tape and vinyl sold out long time ago.

CARSON SAGE & THE BLACK RIDERS are somewhat of the first ethnopunkband of the world. They got bagpipes, harmonica and accordian not as a joke but as regular instruments as well as they have electric guitars. Their music is highly enjoyable not too fast and melodic, and the songs are on one hand brushed up old songs/folksongs with lyrics made to fit into our days, on the other hand own songs. Also they got a girl singing who is very nice, wild and cool. I'm glad that she didn't start to play a female part. The shows of Carson's are always long and hopefully they will record, too. Can't wait to send you vinyl of them. ZAPATA are a new band, very hard, not too fast but one of the nowadays hard to find low-tech punks. They released a decent tape and improved their sound since, and I still like their highly political lyrics. Another really great band performing every then and now are NONE OF YOUR BUSINESS. The band around Frank, who joined aforementioned THUMPER right before they split consists of all G.I. members. Though they rarely practice, they got tons of tough shows including one with UK Subs, where good ole' Charlie Harper felt threatened by N.O.Y.B. singer Frank pulling a chainsaw on stage. N.O.Y.B. claim themselves to be an American punk band in exile or vacation. They released a live 7" called Victims of the Poppsychosis, which was limited on 500 copies. True spirit of Germs or any other rough and ungovernable force of punk rock. The bad thing with N.O.Y.B. is, that their days are counted. Any of the four-piece might have to leave the army or simply go back to the states, so every show can be their last. Last band I wanna mention this time is SOMETHING TO BURN. They got a drum-computer but it fits to them. Bass player Joe Raimond also runs the label Empty, which has every then and now a good review and an ad in MRR and all the time great cheap stuff to sell. By the way, I'm employee to his company, he's a good chief. (Hope he raises my wages for this...) SOMETHING TO BURN will release an LP hopefully soon.

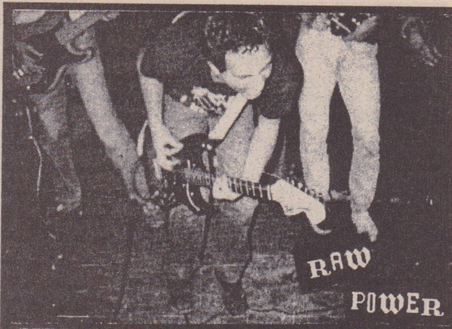




Scene reports

Another activity rare to find anywhere else besides bands, is the punker soccer team Traktor Whörder Wiese. Every Saturday anybody who feels like it can join in and have some sports with us. Often there are matches against other teams or just passers by, and always it is good fun and a reason to rise your ass. Alright, if anyone wants to drop a line, comment ask or complain, you can write to the following addresses:
Herbe Scherbe Records, eMpTy Records: Joe Raimond, Muggenhofer Str. 39. D - 8500 Nürnberg 30, West Germany. Carson Sage, C.O.D.: Frank Schimmel, Himpfelhofstr. 26, D - 8500 Nürnberg, West Germany 7alkin 7o 7he 7oilet, Traktor Whörder Wiese: Manfred Nawroth, Kappengasse 15, D - 8500 Nürnberg 1, West Germany.

With anything else I don't have the addresses, but you can write me, and I'll help you, ok? Florian Schuck, Raindorfer Weg 8, D - 8500 Nürnberg 60, West Germany. Copies of the N.O.Y.B. 6 trax EP are available through Joe, see above. I'm very willing to trade records of any labels or stuff you wanna have from here. Write me. Thanx.



Ciao a tutti, just back from a trip in USA, things didn't slow down while I was out Milano: I think this is the city with the biggest Italian punk scene, with thousands of people going to shows. WRETCHED and CRASH BOX, two bands from this scene have records out. WRETCHED In controluce 7", it looks they're a 3 piece now, but did they break up or what? CRASH BOX Nel cuore LP on TVOR has 13 new songs out by the time you read this, according to Stiv (the boss), the band have already broken up, (this is just the 585th time in a couple years). Some of them formed DISONOR, but I have no idea about their music style. CASINO ROYALE is another band from Milano they play ska, a sort of polished Op Ivy with horns, and TVOR will coproduce their upcoming LP, out by the time you read this. IFIXTCENTCEN Frecce LP, 30 songs, the band has this crazy idea to insert commercials between each song. This band hails from Torino. Also from this scene, KINA plans a new LP with FRANTI singer, rumored to include a Social Distortion cover.

Bologna, I think this is the city has the oldest Italian punk scene. Multimedia Attack released a few more records, DISCIPLINATA Abbiamo pazientato 40 anni ora basta LP on white vinyl, IRAH A.n.c. 12" EP. If you're into punk/dub with a political edge, dig this, ACTH Soli si 7" EP.

RAW POWER brand new LP Mind to Kill should materialize by the time you read this, new line-up, new sound. It was a domestic pressing as well as a licensed pressing in USA, the band is playing with some major metal acts as Overkill or Slayer.

Finally out is (Youth) Brigade live LP Un solo grido ....una sola bandiera; yes the LA band on an Italian label GDHC, also known as Pisa/Livorno/Firenze scenes, I REFUSE IT! Mind the Gap split LP with Ultimathule, is out after 3 years in the making on a UK label. Wide is a new (old) record label/distribution outlet, Basically Belfagor records went under and just re-emerged with a new name but same people; let's hope good luck to them.

RAVINGS have an LP out now named Antinature Will on Amtal Rec. HURT'N'KIND added a guitarist to make a 5 piece all-girl band, doing mostly twisted covers and few ass-kickin' originals. CHEETAH CHROME MOTHERFUCKERS have definitely broken up, Sid Migx self-exiled up in Amsterdam, he's now doing the vocals for No Pigs. More records are coming out from Italy, FALL OUT from La Spezia have a brand new first LP named Mondo Criminale, needless to say instantly buyable, 10 great new songs packed in a gatefold Risk game sleeve, (Tim will love it,). BRAT is a new band from Napoli, have an 7" EP named Junkies, they're pretty much punk'n'roll sounding in the vein of early X. More upcoming bands are MONKS from Udine and FUNHOUSE from Signa, both are into protopunk as MC5 or Blue Cheer, SUPERFETAZIONE, RED ROCKERS from Rome, WART HOG from Piombino, NEX from Palermo.

On the fanzine front: 69 c/o Stefano Solidari/ Via San Lorenzo 47/ Montevarchi 52025, La Pernacchia c/o Circolo Contro Cultura/ Via Braccio da Montone/ 71A /Rome 00176, Look Back & Laugh is an upcoming photozine made by ex-Bogds editors (an early GDHC fanzine) they're looking for quality pictures to print the ultimate photozine, if you have some rush'em to Look Back & laugh/ P.O. Box 15 / Calcinaia 56030: Deadline is May 30 and you'll get the credit on the mag.

This is just a personal feeling, I think our scenes go into someting I call 5 year cycle, something you can call a scene started here in 1980, when I first joined punk in '83 the scene was so intense, and it had its pinnacle in '84. Later on, things declined, I'd say '81 was the worst year in Italian punk history, after that period, the scene started over again, and it's really cool right now, but are we close to that pinnacle? A new 5 year cycle coming true? Due to mix-ups I had to give up my nickname, so if you want to get in touch with me write to:
Enrico/PO Box 496/ L i v o r n o 57100/Italy

Un saludo a todos the HC and thrashers in the world. From Girona, I'll tell you a little bit about what happens here.

I'll begin with my band MAXIMO VOLUMEN. We have a new lead singer and our sound seems more like thrash (I mean Napalm Death, Excel). Soon shall we record a new demo tape or an EP. We still have our old 11-song demo tape available.

Another band from Barcelona with a mighty metal sound is TROPEL NAT. Their drummer is the SUBTERRANEAN KIDS one. He plays bass drum double pedal as a fool. They are recording a 12". Let's stay in Barcelona with CONSTRUCION, a band in the punk style with HC speed and good lyrics. There is also ANTI-MANGUIS with a new lead singer and a more metal sound with a great guitar. KARIES MEMTAL is a band with a heavy HC sound and enjoyable lyrics. HARCORIKS ANONIMS have a very good demo tape. They sing in English with a Cryptic Slaughter sound. Hey! SUBTERRANEAN KIDS have recorded a new LP. It will be soon be out on sale. I have listened to the master copy and I think that will be a great thing one will talk about.

I was about to forget ANARKOTIKS, who play powerful HC and have good guitars with sound effects. A new band in town is PRETER RACIO, with 2 ex-members of PIORREAH and a girl singing. Pretentious music.

Let's go to Euskadi the country of the famous KORTATU. The guitarist worked with the band DELERIUM TREMENS whose first LP is out now. They play ska, punk, HC. Their music is in the style of Napalm Death and you will hear talk about them. RADICAL HC have recorded their first album. I expect much more from them, I known they can do it. 'ESTIGIA is a metalthrash-band, the only one in the country. They are good musicians in the style of Slayer. Their lyrics are really good. They have recorded for a compilation LP of bands from Basque country (Euskadi).

RUIDO DE RABIA are a band who shares an album with ULTIMO GUBIERNO. They play HC, similar to Negazione, but seem to be quite inactive these days. There's also the mighty PAX.

Now we go to Madrid, the capital of Spain and meet a band whose name is SDO100%VEGETAL. Their demo tape is titled Hashcore. They play punk. The "Tarzan and their fuckin mother looking for a flat..." They have a rather good demo with armpit smell. The famous ones are there LA POLLA RECORDS who drag all the 77 style punks. Their latest is a live album.

Now we are in Zaragoza. There are good bands as I-16, EDS, GALLETAS DE DINOSAURIO, good HC and very active people. The famous IV REICH with a new lead vocalist, but till now I haven't heard anything. I think they follow the same line.

Well, that's all about bands. I'll tell you now about some good fanzines: Hueso Duro (which is mine) in offset, about Ludichrist, Crumbsuckers, Estigia, MV, Black Uniforms. I'll exchange it for any other HC or thrash fanzine. I'm going to the number 7. Antidoto is done in offset by the SK stuff, with Circle Jerks, Raped Teenagers, Monstruacion,... in Spanish with 2 pages in English. TDG n°1 (offset) with Ruido de Rabia, Mottek, Estgia, Colera... Deskoncierto n°3 (offset) with DRI, Henry Rollins, SK, DK, Instigators, Extrem, Afflict.

Nothing else. This is the scene. I'll continue to inform everybody interesed by exchanging my fanzine (Hueso Duro) or information about my band, tapes,... don't hesitate to write to:
Joan Gubert/ APDO 637/ 17080 Girona/ Spain

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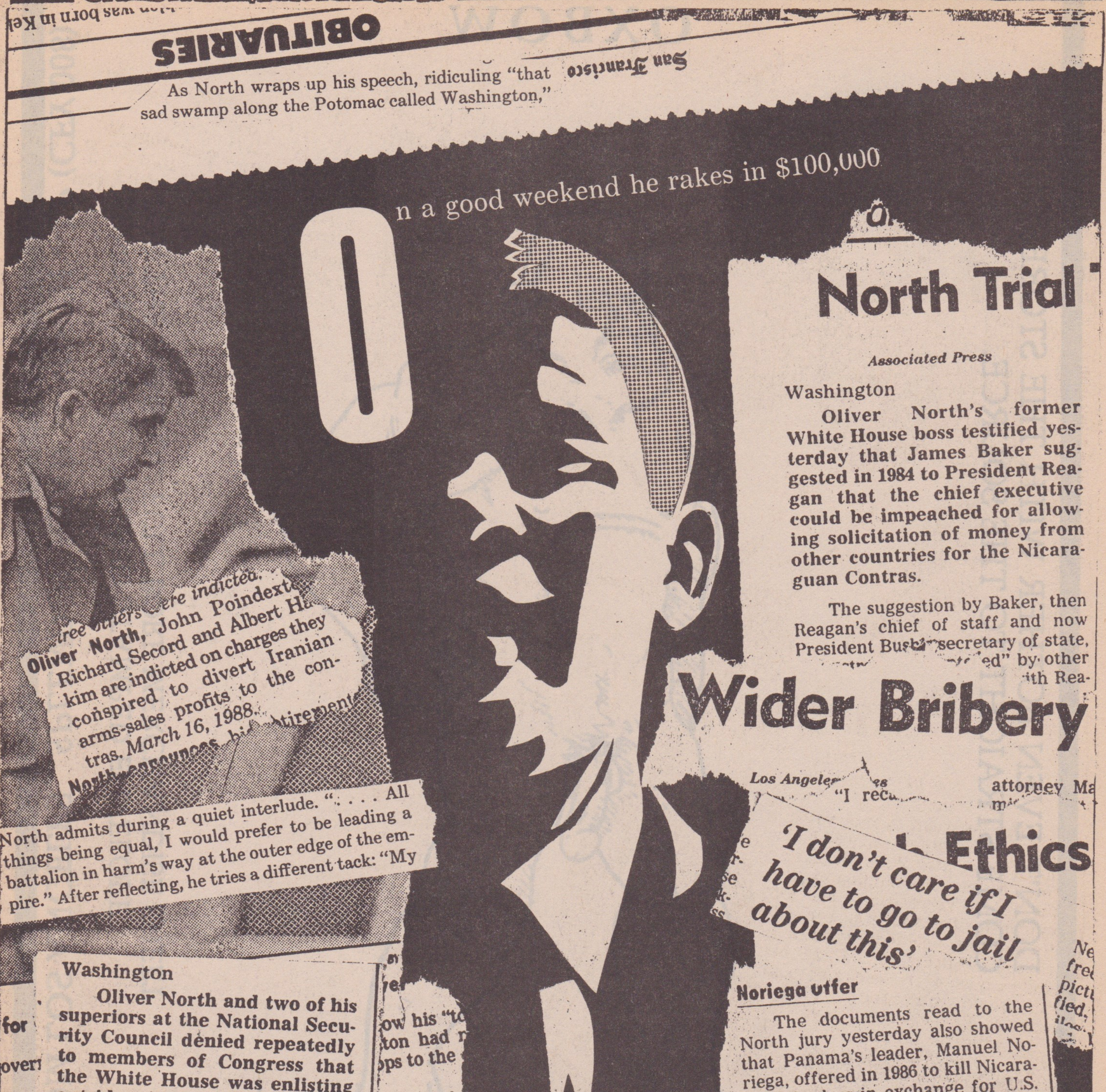
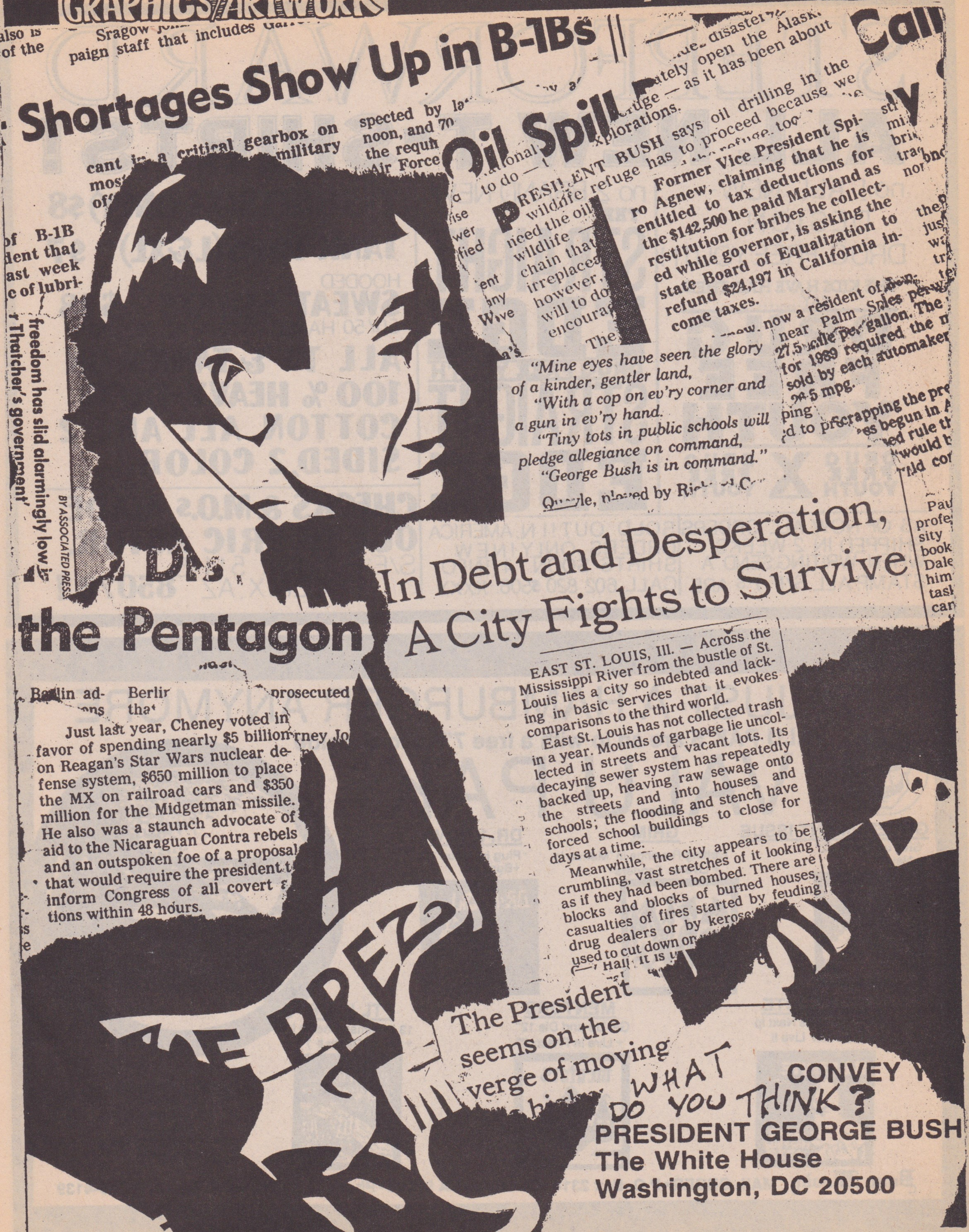

OBITUARIES
San Francisco
As North wraps up his speech, ridiculing "that sad swamp along the Potomac called Washington,"
On a good weekend he rakes in $100,000
North Trial
Associated Press
Washington
Oliver North's former White House boss testified yesterday that James Baker suggested in 1984 to President Reagan that the chief executive could be impeached for allowing solicitation of money from other countries for the Nicaraguan Contras.
The suggestion by Baker, then Reagan's chief of staff and now President Bush's secretary of state,
Wider Bribery
Oliver North, John Poindexter, Richard Secord and Albert Hakim are indicted on charges they conspired to divert Iranian arms-sales profits to the contras. March 16, 1988.
North admits during a quiet interlude. ". . . All things being equal, I would prefer to be leading a battalion in harm's way at the outer edge of the empire." After reflecting, he tries a different tack: "My
Ethics
'I don't care if I have to go to jail about this'
Noriega offer
The documents read to the North jury yesterday also showed that Panama's leader, Manuel Noriega, offered in 1986 to kill Nicaragua's leaders in exchange for U.S. assistance "to help clean up Noriega's image."
Washington
Oliver North and two of his superiors at the National Security Council denied repeatedly to members of Congress that the White House was enlisting outside military aid for the Nicaraguan Contras in 1985 and
the White House later admitted that the former White House aide funneled money to the Contras at a time when such aid had been prohibited by Congress.
North Lied a Lot,
George Bush told Honduras in 1985 it would get $110 million aid if it would help the Contras, court papers showed.
North testified that
lo, this is Ollie North. Thank you for taking this special call. . . . Would you consider a generous gift of fifty dol-


Shortages Show Up in B-1Bs
Oil Spill
PRESIDENT BUSH says oil drilling in the wildlife refuge has to proceed because we
Former Vice President Spiro Agnew, claiming that he is entitled to tax deductions for the $142,500 he paid Maryland as restitution for bribes he collected while governor, is asking the state Board of Equalization to refund $24,197 in California income taxes.
"Mine eyes have seen the glory of a kinder, gentler land,
"With a cop on ev'ry corner and a gun in ev'ry hand.
"Tiny tots in public schools will pledge allegiance on command,
"George Bush is in command."
freedom has slid alarmingly low in Thatcher's government
BY ASSOCIATED PRESS
the Pentagon
In Debt and Desperation, A City Fights to Survive
EAST ST. LOUIS, Ill. — Across the Mississippi River from the bustle of St. Louis lies a city so indebted and lacking in basic services that it evokes comparisons to the third world.
East St. Louis has not collected trash in a year. Mounds of garbage lie uncollected in streets and vacant lots. Its decaying sewer system has repeatedly backed up, heaving raw sewage onto the streets and into houses and schools; the flooding and stench have forced school buildings to close for days at a time.
Meanwhile, the city appears to be crumbling, vast stretches of it looking as if they had been bombed. There are blocks and blocks of burned houses, casualties of fires started by feuding drug dealers or by kerose
Just last year, Cheney voted in favor of spending nearly $5 billion on Reagan's Star Wars nuclear defense system, $650 million to place the MX on railroad cars and $350 million for the Midgetman missile. He also was a staunch advocate of aid to the Nicaraguan Contra rebels and an outspoken foe of a proposal that would require the president to inform Congress of all covert actions within 48 hours.
THE PREZ
The President seems on the verge of moving
WHAT DO YOU THINK?
CONVEY
PRESIDENT GEORGE BUSH
The White House
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AMERICA'S FREE MARKET OF IDEAS: A CASE STUDY

ARE YOU ON THE NIGHTLINE GUEST LIST?

The ABC News show *Nightline* probably has the best reputation in the United States for open political debate on television. Every week night, it features discussions of the most recent hot current event topics. It comes across as an open-minded free-for-all with a wide spectrum of guests.

An analysis of this top-rated program provides an excellent view into just how the mass media not only reports the news, but shapes it and the surrounding public opinion. An organization known as Fairness & Accuracy In Reporting did a very lengthy and detailed study of *Nightline*, which appeared in a 45 page report (available for $7 from FAIR, 130 W. 25th St, New York, NY 10001, and is very highly recommended reading), and a synopsis of that study then appeared in FAIR's bi-monthly magazine *Extra!* (subscriptions are $24 yearly). We are reprinting this recap because we feel it completely strips away the illusion of unbiased reporting, and exemplifies just how controlled the information we receive is in this "free" society of ours.

ABC News Nightline is widely considered to be the preeminent public affairs program in the United States. It undoubtedly has the biggest audience of such shows; five to seven million households are tuned to *Nightline* on an average week night. With its combination of near-universal acclaim from critics and a large number of loyal viewers, *Nightline* plays an important role in defining the national political terrain. Yet, surprisingly, there has been little analysis of *Nightline*.

Last year FAIR commissioned William Hoynes and David Croteau, two sociology graduate students at Boston College, to conduct a study of *Nightline*'s guest list. They examined all *Nightline* transcripts for a forty month period from January 1, 1985 to April 30, 1988, covering 865 programs with a total of 2498 guests. The results of their study are contained in a detailed 45-page report, also titled "Are You on the Nightline Guest List?"

Given the significance of the report's findings, we have decided to devote an entire issue of *Extra!* to *Nightline*. Most of what follows is based on the authors' analysis of *Nightline*'s guests - the core of the show's interview/discussion format. To a lesser degree, the authors also examined the broad issue areas that *Nightline* emphasizes.

Since FAIR's inception in mid-1986, we have engaged in a regular dialogue with *Nightline* producers—advocating for the inclusion of progressive and public interest spokespersons in *Nightline* programs. We are including some of our correspondence with *Nightline* in this issue of *Extra!* We have also added a number of sidebars on specific *Nightline* segments that highlight the patterns of bias documented in the report by Hoynes and Croteau. Copies of the full report can be obtained through FAIR.

The Electronic Soapbox

More than just reporting the news, *Nightline* provides an electronic soapbox from which people interpret events for us. The format of *Nightline* gives news makers, policy makers and analysts an extended opportunity to express their views. Since *Nightline* is live, it allows for more spontaneity among guests, who often have the opportunity to stray from the main topic to present different issues and alternative interpretations of events. The choice of guests is therefore crucial to the program's content and character.

Stacked heavily in favor of government spokespersons, assorted "experts" and journalists, *Nightline*'s guest list reflects a profoundly elitist perspective of both domestic and foreign affairs. Overwhelmingly, it is white, male representatives of powerful institutions who interpret the world for *Nightline*'s viewers. Essentially absent from the guest list are representatives of civic organizations, popular social movements, minority communities and others who might challenge the status quo.

Because of its limited range of guests, *Nightline* conveys a distorted picture of the domestic political scene, portraying it as free of major conflict and devoid of challenging views. Of the 865 programs covered by the study, *Nightline* featured only one program about class conflict and only two programs about gender-based oppression. Issues of racial tension were covered a bit more often; however, there were still only eleven shows on this subject in the forty months studied. While *Nightline* promotes a reassuring image of domestic consensus, the rest of the world is depicted as frighteningly unstable and embroiled in conflict.

In foreign coverage, *Nightline* does a better job of presenting dissenting views. Once again, however, it is usually the leaders—the elites—of foreign countries who are invited to speak, not the representatives of popular movements. Also, these dissenting views are foreign by definition (and often "anti-American" by implication). This clearly diminishes their applicability to political discourse in the US, where the audience tends to be more receptive to the views of American officials when pitted in debates against leaders of "enemy" states.

Framing the World

Nightline is able to influence political debate in the US through its role as an intermediary between policy makers and the public. Ted Koppel indirectly acknowledged this in a recent interview (*Life*, 10/88) in which he said he felt he was qualified, in some respects, to be Secretary of State "because part of the job is to sell American foreign policy, not only to Congress but to the American public."

Nightline producers help to "sell" certain political positions by deciding what events to cover and, more importantly, which guests will be interviewed. For each program, decisions are made about what to emphasize, what to play down, what and whom to exclude. In short, a "framing" process—selecting a perspective from which to view the world—is constantly occurring.

As a result of the exclusion of some political perspectives and the promotion of others, *Nightline* helps to legitimize particular positions. *Nightline* certifies spokespersons and "experts" by giving certain individuals regular opportunities to interpret events. As *ABC News* anchor Peter Jennings has noted (*Boston Globe Magazine*, 11-6-88): "Television seems to give people an instant set of credentials. Just appearing on the box, whether you're a guest or being quoted, has its own set of electronic credentials, and sometimes they don't match reality."

The other side of the framing process is that *Nightline* helps to set limits on public discourse. Voices that are systematically excluded from *Nightline* seem to have no role in legitimate public discussion.

Taken together, the processes of legitimation, limitation, and certification are a powerful political and cultural force. The patterns of bias created by these processes are not readily noticeable to the occasional viewer of *Nightline*, or even to the regular viewer. The daily shift from one topic to another and from one set of guests to another obscures these processes. What is most apparent to viewers is a show that has many different guests and examines a range of topics. It is presided over by host Ted Koppel,

who provides continuity and encourages a lively discussion that is often fraught with disagreements. Yet, as our study reveals, *Nightline*'s choice of subjects and guests defines a narrow political terrain that reflects the interests of the show's elite participants.

Criteria for Analyzing Nightline

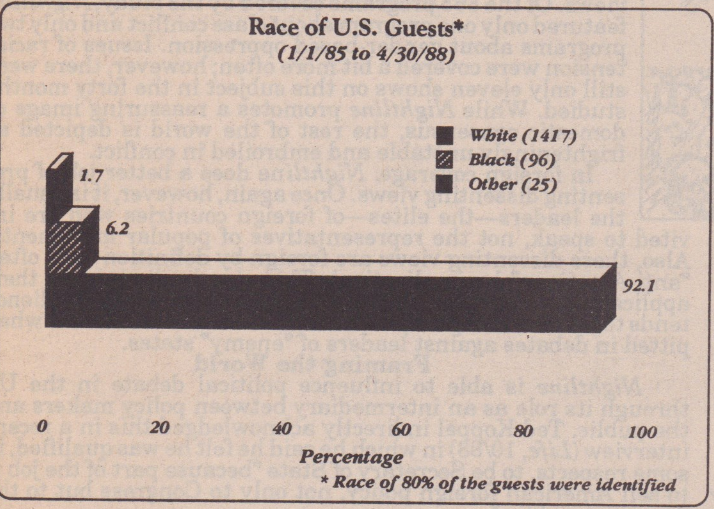
Our analysis of *Nightline*'s programming adopts some of the ideas put forth by Herbert Gans in his book *Deciding What's News*. His recommendations for "multi-perspectival" news coverage include the notion that it should truly be "national," which means "moving beyond the current equating of the federal government with the nation." News coverage should "seek to report comprehensively about more national and nationwide agencies and institutions, including national corporations, unions, and voluntary associations, as well as organized and unorganized interest groups." *Nightline*'s focus on guests from government and corporate elites contrasts markedly with this perspective.

We also adopt Gans' idea that coverage should include a "bottom-up" view in addition to the usual "top-down" approach. Reactions to policy decisions, for example, might be solicited from citizens in various walks of life, including those who organize to change government policies. We agree with Gans that coverage should aim to be more "representative," so as to reflect all population sectors (taking into account ethnicity, gender, religion occupation, etc.). These precepts conflict with *Nightline*'s emphasis on elites and supposed experts.

Summary Results

While the main focus of our study was the guest list of *Nightline*, we also analyzed the programs for broad issue content. During the 40 month period we analyzed, the issue breakdown of *Nightline*'s coverage was:

* International issues 39%
* Social issues 22%
* Domestic political issues 19%
* Economic issues 8%
* Cultural issues 8%
* Other issues 4%



Race of U.S. Guests*
(1/1/85 to 4/30/88)
** Race of 80% of the guests were identified*

With respect to international issues, 17 percent of the guests appeared on programs about terrorism, which rivaled the Soviet Union as the most frequent international issue addressed by *Nightline*. Nine years after *Nightline*'s birth during the Iran hostage crisis, its preoccupation with terrorism is still evident.

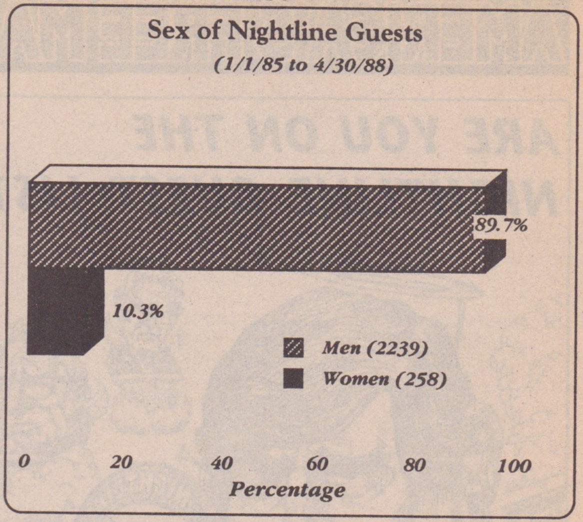
As for domestic politics, 17 percent of the guests appear on programs about the role of the media in society. This, along with shows about legal subjects (also 17%), are the leading domestic issues covered by *Nightline*. Among social issues, health (42%) is far and away the leading topic featured. Many of these programs dealt with AIDS.

The Guest List

Not counting ABC staff members, five guests appeared more than ten times on *Nightline* in the period studied:

* Henry Kissinger - 14
* Alexander Haig - 14
* Elliott Abrams - 12
* Jerry Falwell - 12
* Alejandro Bendaña - 11

The top four guests are either staunch cold warriors, rightwing ideologues, or both (We do not list George Will, with twelve appearances, because he is an ABC *News* employee. One could argue, however, that Will is a special case among ABC staffers, given his close relationship to the Reagan White House and his unique role as an opinion commentator, not just a correspondent or analyst.)



Sex of Nightline Guests
(1/1/85 to 4/30/88)

As has been widely reported, Henry Kissinger is Ted Koppel's foreign policy mentor, notwithstanding the former Secretary of State's pivotal role in the secret bombing of Cambodia and in events leading to the 1973 coup in Chile. Questions about Kissinger's character raised by Seymour Hersh's book, *The Price of Power*, and by other critics have not interfered with his position as *Nightline*'s chief foreign policy expert. Other foreign policy analysts certified by *Nightline* include hawkish General Alexander Haig and Elliott Abrams, the Assistant Secretary of State who admitted lying to congress.

The one guest on this list with alternative views is a foreigner, Alejandro Bendaña, a spokesperson for the Nicaraguan government. Bendaña's appearances are in the *Nightline* tradition of having (often controversial) foreign leaders as guests.

When one looks only at US guests who appeared more then 5 times, one counts 19 people, all men. (The most frequent female guest was Jeane Kirkpatrick.) All are white, except for Jesse Jackson and Harry Edwards. At least 13 of the 19 are conservatives, most of whom were associated in some capacity with the Reagan administration.

After Kissinger, Haig, Abrams and Falwell, the most frequent US guests were:

* Lawrence Eagleburger - 10
* Jesse Jackson - 10
* Arthur Miller - 9
* William Hyland - 8
* Patrick Buchanan - 7
* William Cohen - 7
* Arthur Laffer -7
* William Safire -7
* Christopher Dodd - 6
* Harry Edwards - 6
* Bobby Inman - 6
* Noel Koch - 6
* Michael Ledeen - 6
* Alan Simpson - 6
* Marvin Zonis - 6

Tied for fifth place among US guests (ten appearances each) are Lawrence Eagleburger, recently president of Kissinger Associates, and Jesse Jackson. Jackson's appearances might be attributed to the fact that his presidential campaigns have certified him as a spokesperson of alternative ideas. Consistent with its focus on elites, *Nightline* seems to see Jackson as the "elite" of alternative viewpoints.

The leading guests on programs covering social issues were Jerry Falwell (8), Cal Thomas (5), and Arthur Miller of Harvard Law School (5). The fact that Falwell and Thomas, both closely associated with the rightwing Moral Majority, are two of the three main interpreters of social issues--speaking on crime and AIDS along with religion--is another indication of *Nightline*'s slant.

Elites

Nightline's top-down approach results in disproportionate representation of elites, as this breakdown of the guest list shows:

OCCUPATION	ALL	U.S.
* Professionals	39%	43%
* Current or former government/ military officials	34%	30%
* Corporate representatives	6%	7%
* Public interest representatives	4%	5%
* Labor leaders	1%	1%
* Racial/Ethnic leaders	1%	1%

Public interest, labor and racial/ethnic leaders comprised

only 6.2 percent of the total guests, and the figure is slightly smaller (5.7%) when looking only at US guests. In terms of certifying spokespersons, *Nightline* clearly does not cultivate the same types of relationships with these people as it does with people such as Kissinger, Haig and Falwell. No labor leader appeared more than twice. Of the racial/ethnic leaders, 80 percent are foreign (mostly black South Africans). Not counting Jesse Jackson, no US racial or ethnic leader appeared more than three times.

(Jesse Jackson, as presidential candidate and leader of Rainbow Coalition, is more than a spokesperson for African Americans; he is spokesperson for many public interest constituencies. As such, we have classified Jackson as a public interest leader rather than a racial/ethnic leader.)

On shows dealing with international issues, 54 percent of the guests are government officials and 6 percent are public interest, labor and racial/ethnic leaders. On programs about the economy, *Nightline* is heavily weighted towards private enterprise ideology: 37 percent of the guests were labor representatives, while public interest leaders were practically nonexistent.

Elites were not only featured on the program more often, they also spoke more often than other guests. Government officials averaged one fourth more lines spoken (59), as measured in the transcripts, than public interest (48) and labor leaders (45). In addition, elites were much more likely to appear early in the program, enabling them to help frame the ensuing discussion. Government officials, professionals and corporate representatives were almost twice as likely to appear before the first commercial break as public interest or labor leaders.

Who Appears Alone?

Seventy-four *Nightline* programs featured only one guest. Forty-nine of these (66%) were programs about international affairs, of which eight focused on US-Soviet relations, the largest of any single topic. Not surprisingly, given *Nightline*'s reliance on elites, 90.5 percent of these solo guests are men and 66 percent are current or former government or military officials. Other than Jesse Jackson, none of the guests who appeared alone are labor or public interest leaders.

Twelve individuals appeared on *Nightline* also more than one time: Jimmy Carter (3), Corazon Aquino (3), Ferdinand Marcos (2), Gary Hart (2), Henry Kissinger (2), Jesse Jackson (2), Oliver Tambo (2), Robert McFarlane (2), Richard Secord (2), Shimon Peres (2), Yitzak Rabin (2) and Zbigniew Brzezinski (2). The pattern is familiar: present and former US government elites, high ranking foreign officials, and Jesse Jackson.

The entire list of those who appeared alone includes such names as Alexander Haig, Caspar Weinburger, George Shultz, Jeane Kirkpatrick and William Westmoreland, and reads like a virtual who's who of the US foreign policy establishment. On the other hand, the only outspoken progressive US voice heard solo, besides Jesse Jackson, was author Studs Terkel.

Nightline had a broad range of foreign guests, including Daniel Ortega, Pik Botha, Robert Mugabe, and Rajiv Gandhi, who appeared alone. But US guests who were given an opportunity to appear alone on *Nightline* represent a narrow spectrum of opinion. Articulate leaders of popular movements or the public interest community--such as Ralph Nader, Eleanor Smeal, Cesar Chavez, Fay Wattleton, Randall Forsberg, Barry Commoner, William Sloane Coffin, Randall Robinson, Michael Harrington, Frances Moore Lappe, to name only a few--were not deemed important enough to merit the undivided attention of *Nightline*'s viewers.

Nightline's Favorite Minority

With diehard rightwingers perturbed over the December 1987 summit that brought Mikhail Gorbachev to Washington, Conservative Caucus leader Howard Phillips charged that President Reagan had become "a useful idiot for Kremlin propaganda."

Phillips' statement earned him a spot on *Nightline* (12–4–87) along with fellow rightwing activist Richard Viguerie and a conservative senator. All three were critics of the INF treaty, which an ABC *News* Poll found at the time was supported by 52% of the American public, compared to 8% who opposed it.

In a letter to *Nightline*, FAIR commended *Nightline*'s "willingness to air minority viewpoints," but asked why the program had never presented a 3-person panel comprised solely of progressives. Why, for example, was there no panel of three dissenters shortly after the Grenada invasion? Even when polls showed that over 70% of the public favored a bilateral nuclear arms freeze, no panel of freeze advocates was assembled. FAIR's letter concluded: "When will *Nightline* be as open to minority viewpoints of the left as it is to those of the right?"

These Guys Are In Power Now

After *Nightline* announced yet another solo appearance for a representative of the military establishment—this time featuring the unopposed views of hawkish General Bernard Rogers (6-30-87)—FAIR's Jeff Cohen called to complain. A *Nightline* producer maintained that when the head of the military forces of the Western World (NATO) retires from his post and wants the opportunity to issue a warning to the American public, he deserves a solo appearance.

Asked why solo guests from the US are almost always representatives of the conservative elite rather than the public interest community, the producer replied it was because they were the ones currently in power. Cohen pointed out that such a response could have easily been uttered by a pre-glasnost Soviet TV executive.

Race and Gender

Nightline serves as an electronic soapbox from which white, male, elite representatives of the status quo can present their case. Of US guests, 89 percent are men and 92 percent for whom race was identifiable are white. When one includes foreigners, 90 percent of the guests are men and 83 percent are white.

On international issues, 94 percent of the guests are men. The only category which has a somewhat better representation of women is social issues (19%). By participating more often on programs about social issues than political and economic issues, women who managed to get on *Nightline* were ghettoized into "traditionally" female areas. Moreover, men average 50 lines spoken per guest, while women average 14 percent less--only 43 lines. Not only do men appear much more often, they also have more of an opportunity to express themselves.

In keeping with *Nightline*'s interest in elites, the two leading women guests were Jeane Kirkpatrick (5) and Corazon Aquino (4)--a rightwing former government official and a US allied foreign leader. None of the many women who have assumed leadership roles in public interest groups and peace organizations have appeared regularly on *Nightline*. On shows about Central America, there were no women guests. This is largely a reflection of *Nightline*'s lack of attention to the US peace movement, which has many women in leadership roles.

The fact that there are so few women on *Nightline* is related to the elite positions of most guests. Less than ten percent of the government officials, professionals and corporate representatives who appear are women. On the other hand, 16 percent of the labor leaders and 18 percent of the public interest representatives are women. This suggests that *Nightline* doesn't systematically exclude women and minorities solely because of their race and gender, but rather because women and minorities are disproportionately underrepresented in the class from which *Nightline* draws most of its guests.

Case Studies--The Soviet Union and US-Soviet Relations

Nightline's coverage of the Soviet Union and US-Soviet relations displays a recurring tendency to limit the debate to "official" and "expert" spokespeople, while excluding viewpoints that dissent from those of government officials.

Nearly half the guests (48.6%) on programs dealing with US-Soviet relations were current or former US officials. Topping the list with three appearances each were Henry Kissinger, Nixon's Secretary of State; Zbigniew Brzezinski, Carter's National Security Advisor and later of the Bush campaign; Robert McNamara, Defense Secretary under Kennedy and Johnson; Kenneth Adelman, Director of the US Arms Control and Disarmament Agency; and William Hyland, former National Security Council member and editor of the conservative *Foreign Affairs*.

Foreign officials, including Soviet Foreign Ministry spokesman Gennadi Gerasimov, made up 18.7 percent of the guests, while journalists (18.7%) and academics (6.5%) comprised the bulk of the remainder. Peace and public interest representatives

Nightline's Hometeam Bias

The 1983 Soviet shootdown of a Korean passenger jet provoked a single-issue focus unparalleled on *Nightline* since the Iran hostage crisis. *Nightline* aired eight consecutive programs on the incident (8–31 to 9–9–83), with titles such as "Korean Air 'Massacre'—Reagan Reaction" and "Punishing the Soviets—What US Options?" Not until the ninth show (9–16–83), more than two weeks after the downing, did *Nightline* seriously report evidence that the Soviets had been mistaken about the nature of the plane which strayed into USSR airspace.

On one show, host Koppel was embarrassingly candid: "This has been one of those occasions when there is very little difference between what is churned out by the US government's propaganda organs and by the commercial broadcasting networks."

Nightline's coverage of KAL 007 featured a parade of US officials and rightwing ideologues like Richard Viguerie, William Buckley, George Will, William Safire ("a brutal act of murder"), Jesse Helms ("premeditated, deliberate murder") and John Lofton ("sever diplomatic relations with the Soviet Union"). Koppel himself stated there isn't "any question that the Soviet Union deserves to be accused of murder, it's only a question of whether it's first degree or second degree."

On *Nightline* "007 Day Three" Koppel promoted an on-air telephone poll asking viewers whether the US "should take strong action against the Soviets." Over 90% said yes. On the same show, rightwing leader Terry Dolan stated that "anyone who would suggest that the US would ever consider shooting down an unarmed civilian plane is downright foolish and irresponsible."

When the US shot down an Iranian passenger jet five years later in the Persian Gulf, *Nightline*'s coverage evidenced a distinct double standard. Instead of ten shows in one month, *Nightline* did only three programs (7–4, 7–6, 7–11–88) on the US shootdown. No guest denounced the US for murder; instead US experts focused on "somber questions" about "the tragedy," at times implying that the Iranians were to blame.

In both shootdowns, *Nightline*'s coverage meshed with the propaganda needs of the US government: the Soviet action was hashed and rehashed as evidence against the Evil Empire; the US action was deftly handled as a tragic mistake.

accounted for less than one percent of the total.

Programs on the Soviet Union, rather than US-Soviet relations, were also dominated by white, male, mainly conservative elites. Professionals such as Dimitri Simes from the Carnegie Endowment for International Peace, who appeared three times, constituted 54.5 percent of the guests. (Simes' expertise is such that at a 1985 seminar soon after Gorbachev assumed power, he predicted little would change in the USSR.) US and foreign officials made up 33.3 percent, while peace and public interest spokespersons totaled only 4.5 percent of the guests on these shows.

More than one-third of *Nightline* programs on US-Soviet relations were devoted to the sports-like rituals of "superpower summits." Again the debate was framed primarily by two elite groups--the US government and the Soviet government. Strong critics of government policy and representatives of the US peace movement, as well as "unofficial" peace groups in Eastern Europe, were completely excluded. Instead, US-Soviet relations are reported as an intricate game of diplomacy complete with a "Summit Scorecard", as an April 1985 program was titled.

Nightline aired nine summit programs in 1985. The participants in these discussions reflected a narrow portion of the political spectrum. For example, on January 8, 1985, Koppel introduced his three guests this way: "Tonight, live from Geneva, the two Richards, Perle and Burt--Perle, the Pentagon hardliner, Burt, the State Department moderate. They will tell us how and why the US and the Soviets have agreed to resume arms talks. And another view of the arms control talks and latest White House staff realignment from a man who knows the ins and outs of both, former White House Chief of Staff and former Secretary of State Alexander Haig."

Such is *Nightline*'s concept of a range of opinion: a Pentagon hardliner, a so-called State Department moderate, followed by Al Haig. (Richard Burt, a hardline Cruise missile proponent, is to *Nightline* moderate.) This kind of "debate" leaves intact virtually every Reagan administration assumption about foreign policy. Any notion of a left or even liberal critique is missing.

Ironically, *Nightline* often aired programs on the Soviet government's use of the media to communicate its views. Shows such as "Mikhail Gorbachev's PR" (10-1-85), "Gorbachev and the Media" (10-3-85), "Chernobyl: Openness or Propaganda?" (5-15-86), "The New Society Media Campaign" (8-27-86), and "Soviet Spokesmen" (3-5-87) called into question Soviet government officials' attempts to influence media coverage. Yet similar PR campaigns by US officials were rarely if ever scrutinized on *Nightline*. In *Nightline*'s view, the Soviet Foreign Ministry provides "propagandists," while the US State Department serves up foreign policy "experts" like Elliott Abrams and Otto Reich.

Terrorism

Nightline's frequent focus on terrorism often gives the impression that the United States is under siege. Through its choice of guests and geographical orientation, *Nightline* turns terrorism into and "us" versus "them" scenario. In *Nightline*'s world view, "they" are the terrorists and "we" (the US and its allies) are the targets.

The kind of terrorism *Nightline* pays attention to are acts committed by small groups on planes, ships, or at airports--what Edward Herman, in *The Real Terror Network*, has described as "retail terror." *Nightline* has never focused on state terror--or "wholesale terror" as Herman would call it--that occurs daily with US financial and military backing in countries like El Salvador and Guatemala. This kind of terrorism, which has taken tens of thousands of lives, hardly exists in *Nightline's* coverage.

Missing from *Nightline's* guest list were those who might reframe the terrorism discussion by including death squad activity and disappearances in El Salvador, Guatemala and Honduras. Instead *Nightline* focused on the Middle East, which accounted for 48 of 52 programs on terrorism. The implication of such selective coverage is that Arabs are far and away the primary cause of the world's terrorism. *Nightline* is seemingly uninterested in terrorism when it happens elsewhere.

Terrorism programs are dominated by official sources and "experts," who comprise a total of 91 percent of the guests (45% government officials and 46% professionals). Jesse Jackson was the only public interest spokesperson; only one percent of the guests are labor representatives (e.g., airline pilots discussing security); and three percent are racial/ethnic leaders. Even more than other topics, *Nightline's* stories on terrorism are male dominated: 95 percent of the guests are men.

Benjamin Netanyahu, then Israel's Ambassador to the UN and author of the book, *Terrorism: How the West Can Win*, was the most frequent analyst, appearing five times. In line with the kind of terrorist crisis which *Nightline* depicts, Netanyahu advocates a tough response to terrorism. His views are similar to those of Henry Kissinger, who appeared on *Nightline* four times to discuss terrorism.

Other US "experts" who appeared three or more times on shows about terrorism are Alexander Haig; Brian Jenkins of the RAND corporation; State Department consultant Michael Ledeen, who was involved in secret arms shipments to Iran, a government that supports terrorists; Noel Koch, former Assistant Secretary of Defense in charge of counter-terrorism; and Robert Kupperman of the Center for Strategic and International Studies. These men are hard-nosed cold warriors who emphasize "counter-terrorism."

Said Rajaie-Khorassani, the Iranian Ambassador to the UN, is the leading non-US guest on shows about terrorism, with four *Nightline* appearances. Although Rajaie provides a different, non-western perspective, the results hardly detract from the Kissinger-Netanyahu world view. In fact, selecting Rajaie as the main "alternative" spokesman on terrorism helps to strengthen this world view, while reinforcing the notion that alternative views on terrorism are literally foreign.

Terrorism provokes some of the more extremist—and, in

Kissinger and Koppel

Ted Koppel's adoration of Henry Kissinger has, according to *Newsweek* (6-15-87), "caused snickering in other sections of the media." Koppel covered Kissinger at the State Department and is unreserved in describing the friendship they forged: "It was something akin to playing tennis with Boris Becker every day for a year and then going back to the club and playing everyone else." Feelings were mutual; in 1975 Kissinger offered Koppel the post of State Department spokesman.

Years later, on a *Nightline* show about terrorism (1-22-87), Koppel introduced Kissinger this way: "Many of the world's leaders today studied foreign policy under Professor Henry Kissinger at Harvard. He knows the territory. He also knows that it is a mine field. Dr. Kissinger has stepped on a few of those mines himself, among them Vietnam and Chile." Foreign policy is thus transformed into something that happened to Kissinger, not something he directed. Kissinger is the victim of mines, not the one who planted them: a million dead in Vietnam; 15 years of military dictatorship in Chile.

In 1987, Kissinger commented that if given the opportunity, he'd still offer Koppel a major State Department position. When asked by *Life* magazine (10/88) if he'd like to be Secretary of State, Koppel said he felt qualified in at least some respects: "Part of the job is to sell American foreign policy, not only to Congress but to the American public. I know I could do that."

light of Iran/contra revelations, some of the more hypocritical—foreign policy rhetoric, often at the expense of an examination of the complexities of the issue. After the Achille Lauro hijacking, Henry Kissinger and Israeli Defense Minister Yitzhak Rabin appeared on *Nightline* to tell us how we should deal with terrorists. During the April 1988 hijacking of a Kuwaiti airplane, Noel Koch and Brian Jenkins provided instant analysis. In both cases, the spectrum of opinion was so narrow it may be misleading to call it a spectrum.

As far as *Nightline* is concerned, the US speaks with one voice when it comes to terrorism; there is no serious disagreement (except for the couple of times Jesse Jackson appeared). Excluded from *Nightline's* guest list are victims of wholesale state terror and those who are actively resisting US-backed state terror in the Third World, as well as domestic critics of the US government's (and *Nightline's*) selective definition of terrorism. A more balanced approach would find these voices as significant as those of the US power elite.

Southern Africa

Southern Africa is the only part of Africa which *Nightline* keeps abreast of regularly. A major shortcoming of the coverage is that *Nightline* approaches South Africa as if it can be understood outside of a regional context. There has been little or no discussion of other countries in the region—Namibia, Angola, Mozambique, or Zimbabwe—even though South Africa has been sponsoring wars against its neighbors for years.

Despite the isolated nature of its coverage, *Nightline* does a relatively good job of including the views of black South Africans. In contrast to programs on other foreign policy issues, 45 percent of the guests are black—by far the largest representation of people of color on any international issue. The most frequent guest on shows about South Africa was Nobel Peace Prize winner Bishop Desmond Tutu, with five appearances. This is consistent with Nightline's tendency to rely on well known personalities to provide analysis. Less than seven percent of the guests on South Africa programs were women.

Nightline's coverage primarily features the voices of South Africans, both black and white. Although 26 percent of the guests were racial/ethnic leaders, government officials still made up a 35 percent plurality. Appearing four times each were Pik Botha, Louis Nel, Herbert Beukes and Nthato Motlana. All are high ranking members of the South African government except for Motlana, a prominent black civic leader in Soweto. The appearances of apartheid proponents in combination with Tutu or Motlana makes for some of the most informative and provocative programming. Were this type of balance applied to all issues, *Nightline* would be presenting a somewhat more complete picture of the world.

Twenty-four percent of the guests on *Nightline* programs about South Africa were from the US. The list of US guests, however, generally does not include leaders of the anti-apartheid movement in the US or other spokespersons critical of US government and corporate policy toward South Africa.

Approximately one third of *Nightline's* 35 programs on South Africa dealt in some substantive way with US policy. There were only two repeat US guests on these programs: Chester Crocker, the Assistant Secretary of State for African Affairs and chief architect of the Reagan administration's policy of "constructive engagement," and Frank Wisner, the Deputy Assistant Secretary of State for African Affairs and a top aid of Crocker's. While voices from the US anti-apartheid movement were heard on rare occasions, they did not become a regular part of the debate; nor did any opposition figures from within the Democratic Party. *Nightline's* expert analysts of US policy were essentially Crocker and Wisner, the ones making US policy.

While aspects of *Nightline's* South Africa coverage warrant praise, its limited perspective must also be questioned. Why have representatives of the anti-apartheid movement, one of the largest social movements in the US during the 1980's, not participated more often in the political debate over apartheid and US policy toward South Africa? The fact that the Reagan administration—whose representatives figured prominently on *Nightline*—has promoted an understanding of South Africa that ignores the regional context and disparages the anti-apartheid movement in the US may help to explain some of the show's deficiencies.

Central America

In our study period, *Nightline* presented 27 shows on Central America. Nearly all of these dealt primarily with Nicaragua. In a manner similar to the way South Africa is discussed in isolation, Nicaragua is typically covered as if the rest of Central America did not exist.

In selecting which Central America stories to cover, *Nightline* seemed to follow the agenda set by the Reagan administration. The focus was on the government the US opposes, its human rights record and alleged dictatorial abuses. The same standard of news-worthiness was not applied to the governments of Honduras, El Salvador and Guatemala—the so-called "fledgling democracies" of Central America—which are closely allied with the US and receive substantial US aid. These three governments have been condemned by independent human rights organizations for committing far worse abuses than Nicaragua, but this fundamental point was obscured by *Nightline's* fragmented coverage of the region. While 22 programs dealt principally with Nicaragua, not one focused principally on Honduras, El Salvador or Guatemala.

Debate about Nicaragua was almost always framed in terms of how the US should deal with the Sandinistas. Should we try to overthrow the government overtly or covertly? Should we put pressure on them militarily, politically, or economically? *Nightline's* coverage of the recent peace process assumed that Nicaragua is

Nightline's Nicaragua Obsession

After *Nightline* aired a debate between Nicaragua's Alejandro Bendaña and a militant opponent of the government (11-5-87), FAIR wrote *Nightline* suggesting that "a similar debate about conditions in El Salvador would greatly serve public understanding about the region." No such show has ever aired. FAIR argued that the "media focus on Nicaragua is exactly what the Reagan administration prefers—since it is not challenged to make a case that Salvador, Guatemala and Honduras are 'fledgling democracies.'"

On another show (5-14-87), Ted Koppel objected to Bendaña's assertion that the American people opposed the contra policy. "I'm not sure," said Koppel, "that you know just what the will of the American people is." The next day FAIR provided *Nightline* with polling data showing the US public's persistent two to one opposition to contra aid. Some were ABC *News* polls.

Koppel told *Newsweek* (6-15-87) that military aid to the contras "can serve a valuable purpose in concert with a very active diplomacy..."

Whose Viewpoint?

Since its inception, FAIR has challenged *ABC News* to correct the persistent rightward tilt of its *Viewpoint* programs. For example, when ABC aired its understated 135-minute nuclear war movie "The Day After," it was balanced by an 80-minute *Viewpoint* panel stacked with conservative critics of the movie. By contrast, the 14-hour miniseries "Amerika," depicting a Soviet conquest of the US, was followed by a *Viewpoint* panel that excluded FAIR and other peace movement critics who had sparked the loudest reaction to a TV program in history. The "Amerika" panel did have room for rightwinger Jeane Kirkpatrick, who was introduced as a "critic" even though she watched less than a third of the miniseries and "didn't have any particular objection to it."

Since *Viewpoint* bills itself as the program which probes topical media-related controversies, FAIR recommended in the summer of 1987 a program examining the effects of concentrated corporate ownership of the media. Congress had just held hearings on the matter and Ben Bagdikian's book, *The Media Monopoly*, was soon to be reissued. After several conversations with *ABC News* executives, it became clear that such a subject was off-limits. The one *Viewpoint* on media and business (3–22–84) was framed in terms of the press being too tough on big business; the only critics on the panel were corporate leaders.

When asked on *Nightline* (5–6–85) about the fairness of a recent *Viewpoint* panel which had presented the views of three conservative media critics, Ted Koppel admitted that the *Viewpoint* in question (4–17–85) "was for the express purpose of answering criticism from the rightwing that we were too leftwing." As FAIR pointed out, in the 7-year history of *Viewpoint* there has not been one program for the purpose of airing criticism from the left that the media are too conservative.

There was a glimmer of light on the most recent *Viewpoint* (11–9–88) examining coverage of the presidential election. The one media critic on the panel was a progressive, Mark Hertsgaard, author of *On Bended Knee*.

the primary obstacle to peace, that it doesn't plan to abide by any regional agreement and therefore needs to be pressured.

Such assumptions greatly limit the terms of the discussion. That Nicaragua is an impoverished country of three million people defending itself against military intervention by the most powerful country in the world is seemingly irrelevant. Condemnation of US contra policy by the World Court and by the foreign ministers of other Latin American countries also seems to be irrelevant.

Nightline's coverage of Central America is decidedly ahistorical. Little attention is paid to the US role in the region, except for obligatory comments about "our commitment to democracy". Nor is the war against Nicaragua discussed in the context of Nicaragua's history or prior CIA destabilization campaigns against other Third World countries such as Guatemala, Chile and Cuba.

The most frequent guests on Central America programs are Alejandro Bendaña (11) from the Nicaraguan Foreign Ministry; Elliot Abrams (7) of the State Department; and Senator Christopher Dodd (6). At first glance this may suggest a good balance. After all, Bendaña articulately puts forth the Nicaraguan position, Abrams defends US policy. Yet, this is only a good balance if we accept the assumptions which *Nightline* begins with; once we broaden the picture to include more than just a discussion of how to overthrow or pressure Nicaragua, the semblance of balance vanishes.

More specifically, leaders of the movement opposing US intervention in Central America--one of the most prominent US opposition movements of the 1980's--were virtually ignored. In forty months, only two guests (out of 68) were anti-intervention spokespersons (less than 3%). On the other hand, most of the guests (55%) were US officials. All the guests were men.

Whereas the lack of representation of the US anti-apartheid movement is partially explained by the program's focus on foreign as opposed to US guests, no such explanation can be found with respect to Central America--since 70 percent of the guests were from the US. What occurred was a procession of conservative ideologues fulminating about the "communist threat"--Congressmen like Gordon Humphreys, Henry Hyde, Richard Cheney; members of the administration like Elliott Abrams and Otto Reich; and rightwing activists like John Singlaub or Richard Secord.

The most frequent guests on the 13 *Nightline* programs which substantively discussed US policy in the region were Elliott Abrams (4), John Singlaub (3), Christopher Dodd (3) and Alejandro Bendaña (3). Again, Abrams and Singlaub put forward the usual anti-communist rhetoric; Dodd accepts much of the rhetoric and plays the role of insider opponent, disagreeing on specific administration tactics without challenging the underlying assumptions of the policy (i.e., that the US seeks to bring "democracy" to Nicaragua); and Bendaña represents the "enemy" we are waging war against.

The participation of Bendaña, a forthright critic of the US policy, is in line with *Nightline*'s practice of presenting the views of controversial foreign leaders. But prominent US citizens who seek a fundamental change in US policy (not just a change in strategies for containment) are not on *Nightline*'s guest list. US policy, after all, should be subjected to a US debate; a robust, full spectrum debate has not occurred on *Nightline*.

Several examples illustrate how *Nightline* has tilted the discussion rightward by excluding forthright opponents of US policy in Central America. On three programs about contra aid, *Nightline* had the following guests: Patrick Buchanan, a committed rightwing ideologue who actively promoted the contras, debated Tom Wicker, a liberal journalist who is in no way connected to the movement opposing US policy in Central America (3-17-86); General John Singlaub, a rightwing paramilitary activist who provided "private" assistance to the contras, debated Senator David Boren, a Democrat who had voted in favor of military aid to the contras (5-21-87); and a contra leader Alfredo Cesar joined contra arms suppliers Robert Owen and John Singlaub in a debate with Rep. David Bonior, a Democrat who opposed military aid to the contras (2-2-88).

In the final case it was three against, at best, one--not to mention host Koppel's pro-contra sympathies, as cited in *Newsweek* (6-15-87). On the program, Koppel failed to ask Owen about his memos to Oliver North describing contra leaders as corrupt drug runners and US pawns.

Media and Politics

Between January 1985 and April 1988, 3.2 percent of *Nightline* guests appeared on programs that examined the media's role in society. These programs were of two types. Most were shows in the usual *Nightline* format dealing with such issues as the protection of journalists' sources; the Gary Hart debacle and the problems in covering the private lives of public officials; and libel suits filed by Ariel Sharon and William Westmoreland. The *Nightline* staff also produced a second type of media program, hosted by Ted Koppel in front of live audiences. These special expanded "Viewpoint" shows purport to offer self-critical examinations of media performance.

In both types of programs, what we usually see is journalists evaluating their peers. Journalists dominate the guest list (55.7%), while current and former government and military officials make up nearly another fifth (19%) of the guests. Corporate representatives have the third highest representation (6.3%). Academics (1.3%) and public interest representatives (2.6%) comprise only a tiny fraction of the guests. It would seem that a better way of assessing the media would be to feature critical perspectives from academics and public interest leaders.

The vast majority of guests on programs dealing with media and politics were white (95.5%) American (97.5%) males (90%). Often there were no comments from women, minorities, public interest group representatives or foreign observers.

Ted Koppel introduced a *Viewpoint* program by saying that "*Viewpoint* is our periodic examination of the media and how we are perceived by you, our audience, our critics." But to which critics does Koppel pay attention? An analysis of *Nightline* and *Viewpoint* transcripts reveals that they are overwhelmingly conservative. Questions from *Viewpoint*'s invited audiences which,

Koppel once claimed, "represent a wide spectrum of political opinion," also were usually from the conservative standpoint.

The only advocates on a *Viewpoint* program examining patriotism and the media (4-17-85) were conservative ones: former Secretary of the Interior James Watt; William Rusher, publisher of the rightwing *National Review*; and Republican representative Philip Crane. Jeff Greenfield's introductory piece for this program featured quotes from the likes of Arnaud de Borchgrave, rightwing editor of the Moonie-owned *Washington Times*; Norman Podhoretz, rightwing editor of *Commentary* magazine; Secretary of Defense Caspar Weinberger; and ultra-conservative Reed Irvine of Accuracy in Media. The only critic quoted who was not a strong conservative was Michael Massing of the *Columbia Journalism Review*.

Other programs also presented "debates" between conservative critics and journalists, leaving out the progressive segment of the political spectrum. Responding primarily to undocumented "leftwing bias" charges lodged by conservatives, these programs avoided progressive media critics such as Ben Bagdikian, Noam Chomsky, Pat Aufderheide or Michael Parenti. Only on rare occasions was an outspoken progressive invited (Alexander Cockburn of *The Nation* appeared twice), but progressives were scrupulously matched against rightwingers. They never dominated a panel.

Viewpoint programs have thus become a self-affirming ritual that allows journalists to ignore criticisms, unless they come from those in power. In the *Nightline* tradition of top-down journalism, those not wielding power--women, labor, minorities, public interest groups, the left--were hardly given an opportunity to express their views.

Bias Goes Interplanetary

The day after Christmas 1988, a primetime documentary hosted by Ted Koppel presented a snapshot of our planet on the offhand chance that "some alien intelligence" could receive our TV signal. Called *News From Earth*, the program contained messages from an assortment of people, including Archbishop Desmond Tutu, ecologist Jean-Michel Cousteau and computer whiz Steve Jobs. But when it came to explaining the nuclear arms race, Koppel turned solely to Richard Nixon.

In the longest speech granted to anyone on the program, Nixon stated: "[The Soviets] were an aggressive power; we were a defensive power. After I left office in 1974, the Soviet Union resumed its aggressive ways. The United States did little to deter the Soviets...In 1980, the American people elected a leader who promised to halt Soviet aggression. His name was Ronald Reagan. He built our defenses up to a point where we could again negotiate..."

The program aimed at ETs was marred by other all-too-earthly biases. It included a taped video message about AIDS from Surgeon General C. Everett Koop who referred to homosexuals as engaging in "aberrant behavior."

Economy

Nightline's economic coverage follows the pattern of elites discussing an issue--on which there is apparent domestic consensus--from a perspective closely aligned with the US government.

The elites in *Nightline*'s economic coverage are members of the business community. Much of *Nightline*'s economic coverage is of US business. While the show's economic coverage spanned a range of topics, nearly one-fifth (19.7%) of economic programs focused on the stock market. Only 7.2 percent of the programs focused on labor, even though labor, not business, represents the bulk of active participants in our economy.

The most frequent guests for programs on the economy were of a conservative bent. More than one out of three guests (37%) represented the business community, but only one in twenty (5.3%) spoke for labor. Other guests included government officials (15.4%), academics (12%). Moreover, corporate representatives were nearly three times as likely as labor representatives to appear before the first commercial break, thus enabling corporate spokespersons to set the agenda for the program's discussion.

Just as *Nightline*'s international coverage tends to have government officials talking to government officials about government policies, its economic programs business executives and analysts talk to other business executives and analysts about the latest business trends. Absent is any continuing discussion of the effect of corporate action on communities and constituencies other than the business community. Programs on workers, instead of flashy merger moguls, were rarely seen on *Nightline*. Given the dominance of corporate representatives and the underrepresentation of labor, it is not surprising that the range of debate on economic issues is exceedingly narrow. Economic dissidents, even those suggesting only moderate reform, are virtually shut out.

For a program that prides itself on its international coverage, *Nightline*'s economic reporting is heavily US-centered: 89.4 percent of programs on the economy focused on the US. Absent is any analysis of US corporate influence abroad--influence which is often a catalyst for political events (revolutions, military coups, etc). Just as US officials discuss politics as if it were divorced from economics, so too does *Nightline* convey this impression.

Religion

Nightline's coverage of religion was obsessed with a particular phenomenon: televangelism. *Nightline* for the most part ignored religion in 1985 and 1986, airing only five shows on this multifaceted area. (Two shows were devoted to Bhagwan Shree Rajneesh.) In 1987, however, the PTL scandal broke, and *Nightline* suddenly became interested in religion.

In all, 16 religion programs were broadcast in 1987, with 11 devoted to the PTL and televangelism. In the first four months of 1988, another four progams focused on religious topics and all dealt with televangelism. With 64 percent of *Nightline*'s religious shows devoted to televangelists, more established religions received comparatively little coverage. Catholics were featured in four programs, two of which covered the Pope's 1987 visits to the US. Jews, Baptists and Fundamentalists got one show apiece.

Rather than exploring the complex influence of religion on our society or the role of religion abroad, *Nightline* dwelt upon flashy personalities and their "sexy" scandals. The most frequent guests on religion programs were rightwing political activist and Moral Majority founder Jerry Falwell (seven times) and former Moral Majority vice-president now turned syndicated columnist Cal Thomas (four times). In addition to Rajneesh and *Newseek*'s Kenneth Woodward, six other guests appeared twice on *Nightline*'s programs: Jim Bakker (PTL president), Rev. Everett Stenhouse (Assemblies of God—of which PTL was a part), Roy Grutman (PTL attorney), Mike Evans (Assemblies of God), Frances Kissling (Catholics for Free Choice), and Catholic Archbishop John Forbes.

Unlike the other case studies,

Labor Activists Need Not Apply

When the Justice Department announced its move in June 1987 to place the Teamsters Union under federal control, *Nightline* invited Ken Paff, a leader of the rank and file reform group, Teamsters for a Democratic Union (TDU), to discuss the issue. Although actively opposed to the corrupt Teamster leadership, TDU believed that government intervention posed a threat to union members unless it led immediately to free elections of new leaders.

Hours before airtime, *Nightline* withdrew its invitation to Paff, preferring to go with a panel pitting John Climaco, spokesman for corrupt Teamster officials, against a federal organized crime expert, who discussed whether local Teamster elections were fair and whether the union leadership had negotiated "sweetheart" contracts—questions which begged for the voice of a rank and file representative. Paff suspects that Climaco threatened not to appear if a TDU spokesperson was on the panel. (Former Teamster chief Jackie Presser used this tactic successfully on *Nightline* in 1981.)

FAIR wrote *Nightline* protesting the exclusion of Paff: "If reform is ever to come to the Teamsters Union, it will take the efforts of reform-minded Teamster groups themselves. Such groups are hindered if they are not allowed into relevant debates on television."

Nightline's religion coverage doesn't fit neatly into our analysis of elites and conformity with U.S. government agendas. Most notable is what *Nightline* didn't cover. It failed to probe the serious debates within religious denominations that are having a profound effect on many people. For example, the US Catholic Church is publicly confronting a number of major issues including economic injustice, the nuclear arms race, hunger in America, sanctuary for Central American refugees, and so on. And there is vigorous debate within the Church over liberation theology, the role of women, gay and lesbian issues, divorce, birth control, and more. Protestants, Jews, Moslems and other religious believers are grappling with similar issues, but *Nightline* has opted for gossip-sheet type of coverage of the PTL.

Discussion

Nightline is a program which reaches and influences millions of Americans. Its ability to attract high ranking US and foreign officials as guests shows that political leaders recognize the program's influence.

The general tone of the program, as well as the way it introduces and advertises itself, suggests that *Nightline* takes itself very seriously. A commercial highlighted a reviewer's rave that *Nightline* "may be simply the best program in the history of broadcast journalism." It purports to be not just another news or entertainment show, but *the* TV news program that deals with serious issues and features controversial guests.

Nightline is organized in a way that sets Ted Koppel up as a "diplomat" to moderate discussions between two or more apparently antagonistic viewpoints. The implication is that conflicts could be resolved just by having people talk to each other on *Nightline*, via satellite, with Ted Koppel as the intermediary.

While *Nightline* is often successful at bringing together political opponents on the same program, its attempt to find a "solution" unmasks the show's political agenda. With respect to foreign policy, the "solutions" Koppel seeks are essentially outcomes the US government desires. When Koppel assumes the role more of statesman than journalist, it becomes evident that the world view informing *Nightline's* international coverage is little different from that of the US government.

For example, on a program about South Africa pitting a State Department spokesman against US anti-apartheid leader and divestment proponent Randall Robinson (8-26-86), Koppel disparaged US corporate disengagement, suggesting that US corporations "are a force for political change." His statement echoed Reagan's constructive engagement policy. In programs featuring Nicaragua's Alejandro Bendaña (5-14-87, 10-7-87), Koppel questioned Bendaña--in conformity with US premises--about Nicaragua's "wonderful propaganda campaign," its plans "to turn back all the democratic advances," and its propensity for offering "rhetoric" instead of "serious proposals."

The Illusion of Balance

Despite the occasionally cantakerous debates on *Nightline*, the semblance of "balance" among guests with diverse perspectives is often more illusory than real. Usually, the official viewpoint is presented along with one "critical" view; more often than not, however, the "critical" views are those of establishment insiders. The range of spokespersons certified by *Nightline* is wide enough to enable "debates" to occur, yet limited enough to exclude those who might question fundamental tenets of the status quo. By legitimizing differing views within a narrow political spectrum, the appearance of balance is maintained and a process of limitation is obscured.

Noted journalist Bill Moyers, quoting *Newsday's* Tom Collins, has commented on this process (Boston Globe, 10-31-88): "'It's usually two experts out of the establishment who are called on this talk show or that talk show. It's usually a politician, a pollster, a pundit, or a, quote, expert.' It's a very tiny sample of thought, of ideas, of language that gets on televison... 'There's another kingdom of thought out there that never gets tapped, that throws light, backlight, on the stage of politics.'"

When *Nightline* acts as a gatekeeper, whether consciously or not, it defines the world in a manner that coincides with those who pull the levers of corporate and government power. Certain views - particularly those of white, male "establishment" representatives - seem more acceptable to *Nightline* than others. True, *Nightline* features foreign guests who at times severely criticize the US. And occasionally journalists and academics provide analysis that differs from those in power. But those who go beyond the bounds of establishment dissent and actively oppose the status quo are locked out. In particular, our study shows there is a systematic bias against the progressive public interest community.

Nightline and the US Government: Parallel Agendas

By relying primarily on official experts and elites, *Nightline* presents a picture of the world that is closely aligned with the views of the US government. *Nightline's* world view is one in which terrorism is rampant, with US citizens as targets for no apparent reason; where the Third World only exists when there is a crisis or when the US government deems it worthy of attention.

It is a world in which the US is under seige from without; where important events happen primarily to white people, and important analysis comes almost always from white people; where men are both the actors and the interpreters and women for the most part are capable of commenting only on social issues.

It is a world where we ask questions about "strategic interests" and international competiton; where Vietnam is remembered by Richard Nixon, Henry Kissinger and Alexander Haig, the people who prosecuted the war which ravaged Indochina, not by the victims of the war, nor by those who protested the killing.

In short, *Nightline* evokes a worldview which sees America as "number one"--especially white, male America. It describes a world in which we have to be tough to remain "number one," especially when dealing with the onslaught of terrorism. This world view --as reflected and promulgated by a narrow range of guests --makes *Nightline* a fundamentally conservative political program, which serves the interests of those who already wield power.

What's Left?

One way that *Nightline* slants political discourse is by deciding who gets to speak for the right and who for the left. A program on the media and "Olliemania" (10-7-87) paired John McLaughlin of the *National Review* (introduced as a "journalist of the right") with Michael Kinsley of the *New Republic* ("journalist of the left").

In a letter to Ted Koppel, FAIR stated that while "Kinsley is a witty and media-worthy analyst," the *New Republic* is no publication of the left. At most, it is "a centrist magazine" endorsing "military aid to the contras" and other conservative foreign policy positions. FAIR applauded the concept of pairing journalists from both wings of the political spectrum and encouraged *Nightline* to air the views of journalists from bona fide left publications such as *The Nation, The Progressive, National Catholic Reporter, Village Voice, In These Times* and *Mother Jones*.

FAIR's letter concluded: "While *The Nation* is the left bookend to the *National Review* on the right, *The Nation's* writers and editors are virtually invisible on TV relative to Buckley, McLaughlin and Rusher."

A New Nightline?

Despite its shortcomings, *Nightline* offers the basis for a truly democratic forum. In considering ways to establish such a program, we echo some of Herbert Gans' suggestions for news media. First, *Nightline* would have to diversify its guest list to move beyond the restrictive formula that equates national interest with the interest of the US government. The program should include more representatives of citizen groups, especially those that represent constituencies different from the white, male establishment. Peace and public interest groups, unions, civil rights and church-based groups, to name a few, should be granted regular access to the arena of debate so closely guarded by *Nightline*.

Second, this democratic broadening of the guest list should be accompanied by a broadening of the range of topics covered. Programs should not only focus on the issues deemed important by the US government. Instead, deeper, more profound issues, and changes in society should be examined, even if this means the loss of flashy or well-known personalities as guests. (Passionate advocates from the public interest community may well prove more provacative and telegenic than the predictable players like Kissinger and Brzezinski.)

Third, international news should be set both in a regional and historical context, rather than the geographical and historical isolation which is usually the case.

Above all, the program should focus less on the "selling" of US foreign policy and more on providing various interpretations of important events and trends in everyday life. The fact that Koppel can make a statement about having the qualifications to sell US foreign policy to the American public and not see a fundamental conflict of interest with his role as a journalist says more about the U.S. media than all the *Viewpoint* shows he has hosted.

The answer one gets to a question often depends on who one is asking. *Nightline* asks its questions primarily of Washington-Wall Street elites. It is not surprising, then, that the answers it broadcasts to America favor those elites.

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In mid-July, DEAD SILENCE will begin their U.S./Canadian tour. As always, we're booking our own tour, staying away from the "booking agency" bullshit and the rip-off $10-a-head club "promoters" that do more harm to all of this scene stuff than d.r.i. could ever hope to do. Anyway, we depend largely on people to help us avoid that kind of scam by setting up truly alternative shows in their town. We still have our phone numbers and such from the past tours, but people move and so on, making our contacts un-contactable. So even if you can't actually put on a show, maybe you could put us in touch with someone who could. We would especially like help in the southern and eastern parts of the U.S., and western and mid-Canada. But ANY info will help! There is still some alternative ideas and music going on in this "scene"-please be a part of it! Thanks...Peace!

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JB) Jeff Bale/ (CD) Chris Dodge/ (RG) Rob Glaser/ (WG) Walter Glaser/ (CS) Chuck Sherrill/ (ML) Mike La Vella/ (RS) Ruth Schwartz/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ABR/SCUM CHILDREN - split cassette

I don't like ABR too much, I think the tape may have been damaged, if not I don't understand. SCUM CHILDREN were good older style punk though, which was enjoyable. Look for an EP from SCUM CHILDREN soon! (RG)
(Far More Noise Tapes, 31 Holroyd Rd., Claygate Esher Surrey KT10 0LQ, UK)

A.C. - "88 Song EP" EP

I didn't bother to count, but yeah, I guess there are 88 "songs" here. Exactly what I expected it to be, except with better sound quality. Contains the trademark high shrieking voice/growling guttural voice tradeoff which is mandatory for noisecore bands nowadays. Of course, the music is 2,000 MPH buzzsaw noise and one song is indecipherable from the next, so naturally...well...I like it. (CD)
(Wicked Sick Records, 51 Warwick Rd., Newton, MA 02165)

ACCIDENTAL TRIBE - cassette

I don't know how else to describe this, throw the BUTTHOLE SURFERS, FEEDERZ, GG ALLIN's vocal talents in a blender and push 'whip'. Not my cup of tea. (RG)
(Pete Beat, 221 S. 4th St., Brooklyn, NY 11211)

ACID - "Shock Troop" - LP

Hard driving powerful and unrelenting melodic HC. Reminds a bit of early L.A. stuff. (TY)
(Otsukasou 2-6, 7-11-4 Higashioizumi, Nerimaku, Tokyo 177, JAPAN)

ALICE DONUT - "Bucketfulls of Sickness and Horror" LP

More consistently powerful and accessible than their debut LP. Occassionally digressing into 70's sloppage, but there's a decent amount of energy and the vocals are always snarling. Experimentive, but still powerful. (TY)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

ALL SYSTEMS GONE - cassette

Good HC here with lyrics that stress freedom, equality and peace. Mostly fast powerful stuff, but "Apartheid Must Die" is a slower, more melodic number. Worth an ear or two. (WG)
(Box 1741, La Miranda, CA 90637)

ALPHABET SWILL - "Rotation/Barbie's Dream Townhouse"

Two catchy pop garage tunes. Sarcastic lyrics, simple bopping music, hummable stuff. (TY)
(Leopard Gecko Records, PO Box 45486, Tacoma, WA 98445)

ALPTRAUM GMBH - "Der Aggressor!" EP

Two tracks here feature artsy female vocals against spare instrumentals, while a third is unhummable three-chord punk with male vocals. The only song that brings it all together (literally) is "Friede den Hellen," a fast/slow thrasher with raving vocals. Okay. (SS)
(Postfach 10 08 12, 5600 Wuppertal, W. GERMANY)

ANIMAL CLINIC - "Verbal Gymnastics" cassette

Pretty good HC with an appropriately distorted guitar sound. Smart lyrics concerning religion, greed, television, and other blecchy things. Worth a gander. (WG)
(PO Box 8224, Yakima, WA 98908)

ANNIE AND THE AEROPLANES - "A Million Zillion Miles/Travelling Song"

SHOP ASSISTANTS-like femme pop punk. Pretty la-la-la, like wimpier GO-GOS' stuff. (TY)
(Pipedream Records, UK)

BASTRO - " Shoot Me A Deer/Goiter Blazes"

Some former BIG BLACKers hit you with 2 loud, full-sound, throbbing rockers. Aggressive, powerful shit. (TY)
(Homestead Records)

BELIEVERS - "Half Way Home" cassette

Straight edge HC that shows some musical growth beyond that genre's limitations. Lyrically, however, they dwell on the "friendship" thing, which after a while, gets way old. Pretty good debut, though. (WG)
(22S 2nd Way, West Point Beach, FL 33407)

BLACK VOMIT - "It's Only Fun and Games Until Someone Loses an Eye" EP

The band's name makes them sound like a creepy death metal band, but, thank the lord, they aren't! Cleanly produced hardcore and thrash-o-rooney dealing with drugs, 7-11, and mutants. Kinda fun. Not too shabby. Worth taking a peek at. (CD)
(6 Florence Dr., Jamesburg, NJ 08831)

BLOOD OVEN - cassette

Garage punk; not too catchy, but does include a cover of 'Jeepers Creepers"! (WG)
(Jim Krouse, RD #2 Box 166, New Castle, PA 16101)

BLOW 454 - "Wipeout 188" EP

Very basic, primitve garage with arty/noise influences. No Wave lives. (TY)
(Crash Records, 222 W. 23rd St. #628, New York, NY 10011)

BOMB DISNEYLAND - "Why Not!" LP

15 tunes outta the U.K. dealing with simplistic solutions to worldwide as well as personal problems. Meant to be lotsa fun, I think. Medium paced hardcore and thrash. O.K. stuff. I guess my problem is that I just went to Disneyland. I think the place rules. Oh yeah, the record is good, too. (CD)
(Vinyl Solution, 231 Portobello Rd, London W11, UK)

BULLET LA VOLTA - "The Gift" LP

While most of the tunes here reside in a mid-tempo range, they retain a lot of power and edge. Chunky pop rock with punk sensibilities, not awesome but alive.(TY)
(Taang!, PO Box 51, Auburndale, MA 02166)

CMX - "Raivo" EP

This band harkens back to the heyday of Finnish thrash. Here we have nine tracks of predominately fast, riffy, gravel-voiced tunage with power galore. Familiar, but good. (SS)
(Bad Vegum, Box 29, 90501 Oulu, FINLAND)

CATHARSIS - "More Fun than Laughing" cassette

Crossover metal HC with good lyrics about war, pollution, politicians, and slamming. Not too much guitar-beat off, above average for the genre. (WG)
(Brian Puplett, 11 Nutfield Close, Henlington, Middlesbrough, Cleveland, TS8 9QQ, ENGLAND)

CEMETARIUM - "Faith and Fear" LP

Swedish thrash that gets a bit monotonous after a while. Toe-tapping at first. Tedious later on. Not bad really. Basic thrash formulas which are nicely polished, but lack a variation necessary to hold one's interest throughout the entire album. Good start. (CD)
(Chicken Brain Records, PO Box 3016, 125 03 Alvsjo, SWEDEN)

CHOKE - cassette

No, this isn't the Slapshot vocalist's solo project; these guys have a garagey punk sound but with a variety of influences, including some nice guitarwork. The only setback is the weak vocals - the guy sounds bored. (WG)
(8212 High School Road, Elkins Park, PA 19117)

RECORD TAPE REVIEWS

COUCH FLAMBEAU - "Ghostride" LP

Cross HUSKER DU's pop sensibilities with VICTIMS FAMILY's jazz-hardcore and add a Doc Dart soundalike on vocals and you get an entertaining package. Interesting cover of Vince Guaraldi's haunting "Cast Your Fate To The Wind". Otherwise, what we got here are a buncha wise guys. (TY)
(It's Only A Record Records, 8640 N Servite Dr, Milwaukee, WI 53223)

CRASH-COURSE - "The End" cassette

This cassette-only release features 14 'smack in the face tunes', all rocking punk with tongue-in-cheek socio/political lyrics. Includes book of artwork and lyrics. Look for a vinyl release soon. (RG)
(Crash Course, PO Box 1589, Dennisport, MA 02639)

CREEPS - cassette

Catchy upbeat stuff here with both serious (war, rich people, etc.) and disposable (beer, surfing, etc.) lyrics. Pretty enjoyable. (WG)
(1650 Beach Ave. #2, Atlantic Beach, FL 32233)

CRO-MAGS - "Best Wishes" mini LP

A prolonged dose of Hare Krishna propaganda set to both slow metal punk and fast thrash metal. Besides the religious rationalization for violence, there's the thank you list that includes Ian Stuart of SKREWDRIVER as well as some notorious US nazi skins. (TY)
(Profile Records)

DEBIELE EENHEID - "4" EP

Some cool hardcore and punk of surging speeds and feels held together by tight playing and rough bluesy vocals, as well a distinctive sound created by a honking sax. (TY)
(Rozenlaan 79a, 3051 LM Rotterdam, HOLLAND)

DEZERTER - "Ziemia Jest Plaska" LP

Much more variety in style on their new material. More songs are in older punk and post-punk paces, though there are still a few HC tracks. They even do a rap tune (sounds like Jello in Polish). Still has an edge, still very powerful, but more polished. (TY)
(Razem Records, POLAND)

DICKIES - "Great Dictations" LP

A great selection of old DICKIES classics like "Banana Splits", "Manny Moe and Jack", "Gigantor", etc. for those of you who don't want to pay big bucks for all the original releases. (TY)
(A&M)

DON DON - "Skulls" EP

Straight-on noisy thrash on 4 songs, and one long slow/fast throbber. Good but not god. (TY)
(Waterland, 2F Sanna Haitsu, 1-25 Ootaki-cho, Yokosuka-shi, Kanagawa-ken 238, JAPAN)

DREAD - "Blood and Guts" cassette

This is my pick of the month, great metallic punk with thrashing breaks backed with gore-loving lyrics! 11 ripping songs of superior sound quality, classic interjections between songs, guys! Get this tape! (RG)
(Dread, PO Box 68778, Portland, OR 97268)

DREAD YANKEES - flexi

Rock with punk influences, and punk with rock inlfuences, though, unfortunately, the former predominates. (TY)
(Waterland, 2-1 Hon-cho, Yokosuka 238, JAPAN)

DROWNING ROSES - "Things are Not the Same" LP

Intelligent, multi-faceted post-HC with lots of tunefulness (maybe a bit too much) plus clean production. Many pace changes and eclectic influences are evident. (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

8TH ROUTE ARMY - "Chernobyl Cookbook" LP

This band likes to play melodic punk with a powerchord edge, subtle hooks, and a smattering of vocal harmonies. This one contains some material from past singles, but seems more foot-tapping than particularly memorable. (SS)
(1 Dimensional Records, P.O. Box 923, Northampton, MA 01060)

EVICTION - "Who Will Win" cassette

Pretty standard power metal with a HC influence. Above average words for bangers, too, discussing war, dishonesty, leaders and more. Not bad. (WG)
(Rob Tabachka, 12 Victory Ln., Leetsdale, PA 15056)

EXCEL - "Message in a Bottle" 12"

Great cover of the old POLICE song, along with "The Jokes on You". Both are powerful, not too metal (meaning no solos), and rocking. (TY)
(Caroline Records)

EXISTENCE ? - cassette

Some pretty snarly garage punk here. "Leroy" sounds like a song FANG should've written and "Growing Problem" discusses overpopulation, a vastly overlooked problem. Good. (WG)
(Rich, 13 Wurts Ave. Apt. 3, New Paltz, NY 12561)

4 FRONT - "Laughing Field" EP

This Austin band with former P.C.I. members, comes through with 4 (naturally) catchy, rockin' tunes. Grungy, slow to medium paced and raw. Pretty hip. (CD)
(No Scene Records, 2118 Guadalupe #138, Austin, TX 78705)

FEARLESS VAMPIRE KILLERS/SIC - split flexi

Hot stuff from Japan. FVK have a FUCK-UPS loud, sloppy punk sound, while SIC have a tight, thrashy delivery. Enjoyable. (TY)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

FIGHT FOR FREEDOM - "Gang Life" cassette

Fight For Freedom? I think a name change is in order, for these "Freedom Fighters" are really racist little babies, complete with swastika graphics, lyrics which wonder why "Hitler isn't here today?" "Holocaust, the Time is Now" and thank yous going out to SKREWDRIVER and the SS Action Group. On top of that, they're "Rough" gang members. Did I hear you whine about how I didn't mention the music? Don't sweat it; it's totally run of the mill. (WG)
(PO Box 4054, Valley Village, N. Hollywood, CA 91607)

FLUID MASK - "1 1/2 " LP

Cool band out of Switzerland, these guys are the first band, as far as I know, to mix the Sub Pop and Wax Trax sounds. An LP of noisy, driving stuff and a 12" with dance mixes of a few of the songs. They should tour the US while this stuff is hot. (ML)
(Vision, Riehenring 169, CH 4058 Basel, SWITZERLAND)

GENERICA - "Ride the Sofa" cassette

Yet another band who has perfected the art of Stigallcore. Stigallcore? Yes, the most primitive and self-expressionistic form of punk: lack of talent, lack of a band, but a strong desire to make music or at least something that resembles music. GENERICA rules the Stigallcore scene. They have the necessary "we know we suck but we don't care cuz we're having fun" attitude. Great stuff. And don't think I'm biased just because they have a song called "Stikky Rules." (CD)
(Ben/ 23225 Dunhill Dr., Moreno Valley, CA 92388)

GOOBER PATROL - cassette

This band plays speedy, American-influenced hardcore. Side one is older and not too exciting. On side two they dropped their singer and they greatly improved their sound. A pretty rocking tape. (CS)
(Goober Patrol, 49 Exmouth Road, Gt. Yarmouth, Norfolk NR30 3DP, ENGLAND)

RECORD TAPE REVIEWS

GRINNING KIDS - "Meine Hand" EP

A good 3-song debut of US-type thrash. Nothing new, but there's enthusiasm and probably lots of grinning going on. (TY)
(Holger Schmidt, Droste-Hülshoff-str 42, 4709 Bergkamen, W. GERMANY)

HALF LIFE - "Never Give In" LP

Finally, after all these years and just 2 previous 7'ers, La Vella and his ex-homeboys (fair's fair, MIke) get their first album out--and a good one it is. Some classic punk and hardcore, all speeds, with good lyrics delivered with lots of feeling. Wish more bands went back to the basics like this band has done here cuz punk is still exciting when done honestly and simply.(TY)
(Skyclad Records, 6 Valleybrook Dr., Middlesex, NJ 08846)

HAPPY FLOWERS - "BB Gun" EP

More of their grungy, garage art damage. HALF JAPANESE meets BUTTHOLES. (TY)
(Homestead Records)

HARDLY IDEAL - cassette

I don't know about this - the music here just doesn't seem to gel. They got ok lyrics, but these guys will get better. (WG)
(5216 Indian Mound Dr., New Port Richy, FL 34054)

HASS - "Was Wirst Du Machen" EP

HASS had a single in '80 and an LP in '82, one of the earliest German hardedged punk bands. Now they're back, with 4 good, catchy tunes that continue in that early style while adding a little more in competence but losing nothing in the guts department. Watch for an LP later this year. (TY)
(Römenstr 70, 4370 Marl, W. GERMANY)

HEADLOCK - "Hangover" cassette

Guitar driven punk with a slight hard rockish feel, which isn't overbearing. Good clear production, six tunes, all pretty good.(WG)
(PO Box 5051, Burlington, VT 05402)

HEART OF DARKNESS - "Wrecked" cassette

These guys look like metal gods, but aren't; they got a solid mid-tempo punk style with some hard rock influences. Pretty good. (WG)
(T. Begnal, 100 W. Hamilton Ave., State College, PA 16801)

HELLCOWS - "Toothless" LP

If Tim called KILLDOZER "ugly" music, I guess this would be "hideously deformed" music. Even after years of listening to groups like WHITEHOUSE and SUTCLIFF JUGEND, I still find this (even though they use conventional rock instruments--harmonica even) hard to listen to. Very twisted stuff. (ML)
(Black Label, 1506 E. Olive Wy., Seattle WA 98122)

HELL'S KITCHEN - "If You Can't Take the Heat..." LP

MOTORHEAD-type metal with squiggly guitar leads. (TY)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

HOSSERUTEN - "Face The Enemy" cassette

Good straightforward HC with a "Fuck Off" attitude. Five tunes--all pretty good. (WG)
(Chaotic Productions, 3819 Lillian Way, Bakersfield, Ca 93309)

ID - cassette

A live recording of this Polish band, who have a vicious blockbuster thrash sound. Production ain't bad either. (WG)
(Mathias Weigand, Dresdener Str. 30, 5400 Koblenz, W. GERMANY)

IMAGEN - "Y Ahora Que?" EP

A very raw freeform chaotic thrash debut from this Columbian band. Rapid fire drums keep the beat while a wall of distorted high speed comes from the guitar and of course the vocals could be mistaken for verbal sandpaper. Gravel hardcore. (MS)
(Fredy Rodds, A.A. 8322, Medellin, COLOMBIA)

IMPULSE MANSLAUGHTER - "Logical End"LP

Some very intense HC--slow, fast, medium, all powerful with great vocals and good lyrics. Interesting cover of "Gimme Shelter". Hard hitting. (TY)
(Walkthrufyre, PO Box 31292, Chicago IL 60631)

INCEST REPELLENT - cassette

There's one thing worse than a bad tape: a mediocre tape. It's not good, but it's not bad; it's not memorable, but it's not a torture to listen to, either. I think these guys fit that category: not horrible, just totally nondescript punk rock. (WG)
(213 Auburn St., Manchester, NH 03103)

INFECT - cassette

Raw, thrash with shouted vocals; lyrics concentrate on greed, violence, apathy and other societal ills. Good sentiments and their harsh music reveals their anger. (WG)
(R. Brugden, Box 122, 910 Government St., Victoria, BC V8W 1X3, CANADA)

INSECT FEAR - "Insect Fear Must Be Destroyed" LP

On this LP, screamed and sung vocals accompany progressive punk somewhere in a BEEFEATER-VICTIMS FAMILY vein. Impassioned and discordant, INSECT FEAR might find favor with fans less close-minded than myself. I liked "Impenetrable". (SS)
(Manufacture, 227 N. Borough St. #1001, Talahasee, FL 32301)

INSPECTOR 12 - "Look Inside" EP

Very good DC-influenced post hardcore (or is it just non-generic hardcore?). In any case, melodic, powerful and intelligent music. Driving stuff. (TY)
(504 Crestview Dr., Madison, WI 53716)

JAYWALKER - LP

A largely all-instrumental jazz-hardcore fusion project. Quite experimental with the pace lagging at times. (TY)
(Art of Red West, PO Box 275, CH-8037 Zurich, SWITZERLAND)

JUDGE NOTHING - "Shoe Bob" cassette

Pop punk with an accent on the pop alá HUSKER DU, DESCENDENTS, etc. Actually some of the way pop tunes are pretty palatable, although the vocals could stand to be roughened up a bit. Sounds like they could be pretty popular soon. (WG)
(2717 Brown St., Alton, IL 62002)

KARCER - cassette

Strange but still great hardcore out of Poland. Aside from the echoey sound quality, this tape rocks. Mid-paced songs with interesting music and sing-a-long chorus. (CS)
(KWF-W Gackowski, Przasnyka 12 M 28, 01,756 Warsaw, POLAND)

KUD IDIJOTI - "Hocemo Cenzuru" EP

Pop punk in a '77 UK style. Catchy, but still with good guitar. Their third, and still rocking. (TY)
(Branco Crnac, Park Boskovica 10, 52000 Pula, YUGOSLAVIA)

LEMONHEADS - "Lick" LP

Fans of late period HUSKER DU will like this, but this band has really mellowed a lot. Only 4-5 songs work up a lather, while the rest la-la along with no dynamic tension.(TY)
(Taang!, PO Box 51, Auburndale, MA 02166)

RECORD TAPE REVIEWS

LESSON OF VIGILENCE - cassette

Production is a bit noisy, but these guys have got something good going here. Powerful thrash with a few metally bits and lyrics which focus on animal rights, politicians, racism, and more. Nice. (WG)
(Theo, 47 9th St., Roxboro, Quebec H8Y 1J4, CANADA)

M.D.C. - "Elvis In The Rheinland" LP

A whopping 25 songs, all recorded live in Berlin on their last tour. All of the new and old classics are here, done with the original line-up, tightly and precisely played. Good quality for a live recording. So far this is the best of the Destiny live releases. Great cover too. (CD)
(Destiny, Winterfeldstr. 31, 1000 Berlin 30, W. GERMANY)

MADBALL - "Ball Of Destruction" EP

The 12-year old younger brother of AGNOSTIC FRONT'S Roger, backed up by AF, delivers 8 HC songs. He doesn't really sound 12, with a pretty gruff voice. (TY)
(In Effect)

MECCA NORMAL - "Calico Kills the Cat" LP

Just a single electric guitar and tough female vocals a la early Patti Smith. Out of Canada, this duo has been agitating for quite a while now, putting their political beliefs out front. Well worth checking out. (TY)
(K Records, PO Box 7154, Olympia, WA 98507)

MEGA CITY FOUR - "Less Than Senseless/ Dancing Days Are Over"

Their 3rd 7" and still producing good high-powered pop punk. Big production, full sound, lots of hooks and catchy as hell. (TY)
(Decoy c/o Vinyl Solution, 231 Portabello Rd., London W11-1LT, ENGLAND)

MERRYGOROUND - "Baby! Don't Cry/Merrryru" flexi

A one-side job, older style punk. First song has edge, second is almost sickeningly sweet. (TY)
(no address, JAPAN)

MESSERSCHMITT "Lussy" cassette

Rockin' STOOGE-ian punk with lots of snarly drive and grungy power. Loads of fun and "Today, Today" really rocks! (WG)
(Listen Loudest, c/o Zdenko Franjic, D. Gervaisa 40, 41000, YUGOSLVIA)

MIRACLE WORKERS - "Strange Little Girl/Green Fuz"

The A side is a slow, semi-psych tune that's not too exciting, while the flip is a live cover of yet another slow psych punk tune. Neither really make ya take notice.(TY)
(Get Hip Records, PO Box 666, Canonburg, PA 15317)

MISERY - "Born, Fed....Slaughtered" EP

Great. Heavy with a capital "H"! Powerful as heck! The first side is a slow, grinding tune about vivisection. The flipside is a faster anti-war song. Both songs completely destroy everything within a 17 mile radius. Sounds very English-stenchcore influenced. I'm waiting for that next one....(CD)
(2443 Pillsbury Ave. S. #4, Minneapolis, MN 55404)

MISFITS - "Braineaters" EP

Really good sound quality live recording. 4 songs, cool color sleeve, very limited edition out of Europe. (TY)
(no address)

MISSING FOUNDATION - "Demise" 12"

Lotsa slow noise collage stuff that's got an edge but is very repetitive, on one track it really kicks up though, if you play it at 45 like the rest of the record. But it sounds more like their other material when turned to 33. Too bad the whole record wasn't a 33 that could rage at 45. Political in content. (TY)
(U-Dub, 516 E. 12th St. #14, New York, NY 10009)

MOSHED POTATOES- "With Butter or Cream Cheese" cassette

Fucking shit hot band name and tape title, but these guys play way raw garagey thrash with below average production. 4 tunes. (WG)
(Voe Hamrock, 905 E. Twain Ave. #A-46, Las Vegas, NV 89109)

MRS. WILSON - "Sick of Clowns" cassette

Garagey punk without too much personality - pretty standard. Didn't include any lyrics, so I can't comment, but with songs titles like "Kill Your Neighbors", it sounds funny. (WG)
(Cellar Prods. 11 Werner Rd., Greenville, PA 16125)

MY MIND'S MINE - cassette

Quick raw thrashy punk with angry, fed up lyrics. Three tunes, all ultra-raunchy. (WG)
(Danny Wall, 201 Carrie St., Marion, NC 28752)

NAKED RAYGUN - "Understand?" LP

Cross late period BUZZCOCKS, MUTANTS and basic early punk, throw in lyrics about the grey areas between black and white, add the veteran musicians that they are, and you can't lose. Not their best ever, but still with it. (TY)
(Caroline Records)

NECROMANCY - cassette

When I read the name, I thought...metal. Guess again, muchacho, these guys have a clean HC sound, competent, intense and melodic at times. Lyrics revolve around violence, religion, etc. Well produced and rockin'! (WG)
(Laurence Herman, 3407 Topsail Pl., Davis, CA 95616)

NO USE FOR A NAME - "No It All" EP

This is your basic semi-melodic California thrash and punk. It has a nice chunky primitive sound and funny, snot-nosed lyrics. Side 2 is less catchy than side 1, but "You Bug Me" is kind of a minor classic in the obnoxious anthem sweepstakes.(JB)
(Woodpecker, 917 Highland Circle, Los Altos, CA 94022)

OLHO SECO - "Fome Nuclear" EP

The newest release from this Brazilian band is the sort of intense ultrathrash that is so fast that it's indistinguishable from arty feedback mongering. The sound is powerful and there are some metally leads, but unfortunately there are no hooks to break up the wall of noise.(JB)
(Antonio Barbanti, CX Postal 54211, São Paulo, SP 01296 BRAZIL)

ORGAN DONORS - "Anarchy Rock" cassette

P.U.N.K. rock, brother. Basic upbeat stuff that you've heard 15 million times before, but don't mind hearing it again too much. Includes a track called "3 Chord Punk Song". (WG)
(46 East Elridge St., Manchester, CT 06040)

OX BOW - "Fuckfest" LP

As my friend Lee (of Swollen Bosstoad fame) said when we put this record on, "It sounds exactly like you would imagine a band called OX BOW would sound". It's true. We have here a big, ugly, noise, death, pain and terror-fest on our hands, with an occasional acoustic guitar break, choir voices, bells, etc. thrown in for good measure. Interesting but not ground breaking. (ML)
(CFY Records, PO Box 2671, Stanford, CA 94309)

P. CHILDREN - LP

This is the second vinyl offering from this now defunct Pittsburgh industrial band. Although I'm not as big a fan of this type of music as I was a few years ago, this is industrial the way it should be: interesting, challenging, and very diverse. Not at all like the dance music that passes for industrial these days. Sounds like a soundtrack from a very scary movie. (ML)
(Vacant Lot Records, PO Box 606, Red Bank, NJ 07701)

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RECORD TAPE REVIEWS

PARKINSON SQUARE - "Whorehouse Muzak" EP

On one cut they blaze like LES THUGS, and on the other 2 there's a much cleaner but still rockin' pop sound. Not generic at all, with lots of energy. (TY)
(Hugo Maimone, 18 Rue de Prof. Joseph Nicolas, 69008 Lyon, FRANCE)

PASKA - "Super Double Mega Maxi Hits!" EP

Hearing this Finn rant acapalla for six tracks (in English with a thick accent) has its novelty value. Sounds like early TERVEET KADET without the instrumentals. Not bad. (SS)
(Bad Vegum, Box 29, 90501 Oulu, FINLAND)

POINT OF VIEW - cassette

A young thrash act with personal/social lyrics who need to develop their own personality. Still, this is ok, just in need of a little identity. (WG)
(Chris Galetta, 93 Marsh Ave., Sayreville, NJ 08872)

POKVARENA MASTA - cassette

Raunchy garage stuff here with an early punk feel to it. A few cuts get a bit long, but these guys have the "rock" sound down well. (WG)
(Listen Loudest, c/o Zdenko Franjic, D. Gervaisa 40, 41000, YUGOSLVIA)

POWERAGE - "Live in Durban" LP

While not musically and production-wise that strong, this LP represents a lot of heart. This is the final testimony by South Africa's longest lasting punk band, and a tribute to their scene. Very direct and politically aware lyrics are their strength, and considering their environment, it's a brave statement.(TY)
(available through Blacklist)

PROLETARYAT - cassette

The PROLETRYAT play a brand of post-punk that sounds like KILLING JOKE at times. The vocals are way upfront and I guess they're political but I'm not sure 'cause the words are in Polish. An okay sounding tape. (CS)
(KWF, W. Gackowski., Przasnyska 12 M 28, 01-756 Warzawa, POLAND)

REASON TO BELIEVE - "The Next Door" EP

This is simply a repress of their EP previously released on the Soul Force label. Great layout, packaging, and colored vinyl too. Excellent harmonious thrash at its best. Even if you do already have this one, buy it again! (CD)
(1672 Oakhorne Dr., Harbor City, CA 90710)

RESIDEN MOCKERY - "Jetzt Erst Recht" cassette

Pretty good hardcore of all speeds, with some guitar like a la BLACK FLAG. Lyrics in German. Not bad. (WG)
(Maui Beckmann, Cuvrystr. 33, 1000 Berlin 36, W. GERMANY)

RHETORIC - "Straight (Over the) Edge" cassette

RHETORIC plays metalish hardcore that is so popular in England these days. The music can lag at times but the power is there and the two gruff vocalists keep it interesting. (CS)
(Chris, 24 Silver Rd., Norwich, Norfolk NR3 4TA, ENGLAND)

RIPCORD - "Live 88" cassette

The title pretty much tells the story- a live recording of RIPCORD's steamrolling thrash mania with pretty good production. Buy this or whiff Baz's smelly buttocks! (WG)
(Mathias Weigand, Dresdener Str. 30, 5400 Koblenz, W. GERMANY)

SATAN'S ANTISEPTIC TRICYCLES - cassette

5 quick, sarcastic thrashers on this tape, my favorites are "Secret Squirrel" and "Positive Plague". Check it out. (RG)
(Erik Peril, 1717 Mark Ave., Elgin, ILL 60123)

SEVEN SIOUX - cassette

Upbeat, melodic, punk with a DC-ish edge. One cool thing about this, aside from having good lyrics, they mention the inspiration and dedication for each song. A neat idea. Good job. (WG)
(Rawer Krispel, Horzingerstr. 44, 4020 Linz, AUSTRIA)

SHUDDER TO THINK -"Curses Spells Voodoo Mooses" LP

A strange combination of sounds and vocal style. The music sticks to a tight mid-tempo speed and filtered with pop riffs and catchy rhythms. The vocals can best be described as Ozzy Ozbourne singing to consistent non-wimp melodic pop. After a couple listens this record sounded pretty good...sorta like The BUZZOCKS with more stress put on the vocals to provide the power pop feel. (MS)
(Sammich, PO Box 32252, Washington, DC 20008)

SORE THROAT - "Disgrace to the Corpse of Sid" LP

Blimey! A veritable plethora of rousing ballads. 101 to be precise. SORE THROAT sports four members, all of whom obviously have mastered the art of music itself. Each of the sonatas here are expertly executed and finely crafted so as to give one time for reflection to muse over the complex and challenging ideas SORE THROAT presents to the listener. A masterpiece in the utmost sense of the word. (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, UK)

SOUL ASYLUM - "Clam Dips and Other Delights" LP

The Herb Alpert LP they mimic on the cover ("Whipped Cream") was probably more fun and rockin' than this. (TY)
(Twintone Records)

SOULSIDE - 7" EP

Two new songs that contain righteous chemistry... a crisp chunky rhythm section combined with a mixture of simplistic guitar riffs and feedback. The vocals honestly and angerly express concern towards racism and homelessness while keeping the music to a tight midtempo pace which remains steady and strong. These two songs are in my opinion the bands best material to date. A powerful personalized D.C. sound. The third song is a disposable live version of "Outside." (MS)
(Dischord Records, 3819 Beecher St. NW, Washington, DC 20007)

STEEL POLE BATH TUB - "Butterfly Love" LP

Fans of Seattle noise (where these boys alit before settling in SF) will go for this painful, driving affair. Sounds like Touch & Go meets early SST. (TY)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

SUCKDOG - "Drugs Are Nice" LP

Yeah, but if this record is any example of what drugs do, I'd stay away. Very self-indulgent doodling, barely coalescing at times. On only 1 cut do they get it together enough to call it a "song", in a TEDDY & THE FRAT GIRLS vein. The rest is a throwaway. (TY)
(Lisa Suckdog, PO Box 1491, Dover, NH 03820)

SUICIDE - "A Way of Life" LP

My enthusiasm for this Rev/Vega reunion roughly equals that for WIRE. "Rain of Ruin" has a rough-hewn synth backdrop and vocals reminiscent of "Jukebox Baby"-- which is also reprised to good effect. The songs are otherwise long, slow, and arty. (SS)
(Chapter 22 Records, 6 New Street, Warwick CV34 4RX, ENGLAND)

SURGERY - "Not Going Down/Blow Her Face"

Godd hard hitting punk rock single. The singer has a rough voice which makes this sound like an unholy fusion of BLITZ and HALO OF FLIES (if you can imagine that). Word has it that they will appear on "Dope-Guns-N-Fucking Vol 3", so look for that too. (ML)
(Amphetamine Reptile Records, 2541 Nicollet Ave S, Minneapolis, MN 55404)

RECORD TAPE REVIEWS

TAD - "God's Balls" LP

The long awaited follow up to last year's 7" is here and I'll never be able to say enough good things about it in this review. If you are a fan of hard music, heavy music, this is a must. It simply redefines those words. The Sub Pop gang really outdid themselves with this packaging. The first 2000 have a gatefold and (much) larger than life poster of TAD himself. Buy it now. (ML)
(Sub Pop, PO Box 20645, Seattle, WA 98111)

THEE FOURGIVEN - "Salvation Guaranteed" LP

Pslick psych that's got guitar but not a lot of power somehow. (TY)
(Dionysus, PO Box 1975, Burbank, CA 91507)

TRASHING GROOVE - "Ichthyphobia" LP

Their best release to date. The tuneage rocks more heavily than previous releases. 11 songs this time. More of the same mid-tempo, upbeat punk rock'n'roll. Pretty good. (CD)
(Michael Max, Paul-Linke-Str 9, 3203 Sarstedt, W. GERMANY)

TRILOGY OF TERROR "House Party" - cassette

Pretty standard chunky garage punk with odd guitar noises. Insruments sound a bit out of tune, but "My trusty 10 Speed" was an enjoyable tune.(WG)
(9825 Duncan Rd., Philadelphia, PA 19115)

TRUSTY - cassette

Damn fuckin' good; head and shoulders over the average cassette. These guys got speed and melodic sensibility and know what to play and when to play it, unlike most bands. Lyrics aren't bad either. (WG)
(38 Nod View Cr., Little Rock, AR 72205)

MAUREEN TUCKER - "Life In Exile After Abdication" LP

Former VELVET UNDERGROUND drummer joined by Lou Reed, Thurston Moore, Jad Fair, and others. Some good simple rockers, too many lightweight long tunes. Not mandatory. (TY)
(Dutch East)

TURNING POINT - EP

Standard SE mosh fare here, with lyrics dealing with lost friendship, fucking up, and anti-racism. Good sentiments but done in a self-righteous manner. (TY)
(Hi-Impact, 2310 Kennaynn Rd., Wilminton, DE 19810)

TYRANNANICIDE - "God Save the Scene" LP

More punk than metal in graphics and lyrics, and more metal (by far) in music style. The kind of record that makes me wish I liked metal, but no matter how hard I try, it doesn't fly. (TY)
(Whirling Dervish, PO Box 822, Pleasanton, CA 94566)

U.Y.U.S. - LP

The name stands for UNITED YOUTH of the UNITED STATES but they wanted to make it clear they aren't a patriotic band. 10 pretty good thrash tunes here. A definite thumbs up to their anti-racist lyrics. However, I have a hard time digesting lines like "Learn to live here, or get the fuck out" (referring to a solution for racism) or "You start shit with my friends, I'll proceed to beat your ass." I'm leaving a big question mark on this one. (CD)
(PO Box 231472/ Houston, TX 77223)

UNBORN S.F. - "Do You Want This Man to be Your Son-in-law? EP

Their 2nd 7" in a short period, and again it's very roughly hewn '77 punk that hits at various speeds with lots of enthusiasm. Thin production hampers the overall inpact, but there's still lots of power. (TY)
(Jukka Säteri, VRSK 46 A 3/SF-11310 Rihimaäki, FINLAND)

UNCLE BOB TOUCHED ME - "Hello to Mrs. Fat" cassette

Any band who has a song called "Phlegm Sucks" can't be all bad, and these guys aren't. They've got a groovin' funk-punk style with funny lyrics, including a tune slagging death rockers. Pretty cool. (WG)
(Frank Sleestak, 244 Newtown Road, Richboro, PA 18954)

VAGRANTS - "A Disappointment" cassette

Good pop punk which sounds heavily influenced by early Dag Nasty and Descendents. Lyrics are all in the personal vein. Catchy melodic music and vocals; the best thing these guys have done so far. (WG)
(1211 Everett St., El Cerrito, CA 94530)

VALSE TRISTE - cassette

Pretty basic mid to fast tempo HC but the music's powerful and the Finnish language has alway fit well with hardcore. All right. (CS)
(Trash-can Tapes, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

V/A - "Comin' Correct" cassette

A solid comp. with HC bands from all across the states, standouts being INFEST, BROTHERHOOD and ECONO-CHRIST. Another good comp. from the Open Your Eyes Folks. (WG)
(1415 NE 52nd #403, Seattle, WA 98105)

V/A - "Destroyka" cassette

A Polish comp that was recorded live in Warsaw. The sound quality is crappy, which is a shame because it sounds like it would be strong punk/HC if you could hear it very well. (CS)
(Commando Records, 10 Grenoble Dr #811, Don Mills, Ont M3C 1B6, CANADA)

V/A - For Whom The Bell Tolls - EP

One track each by FLYING SQUAD, LEGEND KILLERS, MONGROLS and one other forgettable band. The 3 mentioned though turn in varying forms of punk blues, pop punk, and garage - comes with issue of <u>What Wave</u> zine. (TY)
(17 Eric Ave, London, ONT N6J 1H9, CANADA)

V/A - "Hang The Sucker" Vol. 2 - LP

DEATH SIDE, GUDON, MAD CONFLUX and HALF YEARS turn in 3-5 songs each of absolutely raging HC. No let-up, dynamic, powerful material. (TY)
(no address, JAPAN)

V/A - "Hardcore Showcase" - LP

A whole host of lesser known Japanese bands with 2 songs each. Included are BAT BONES, SEX CRIME, WILD GEESE, LEATHER FACE, LANCE LOT, RED NECK, BANISH ARMS, FAT SLAVE and (ruining the 2 word trend) SNICKERS. Very good stuff here, insuring that this region (Sendai) will be rocking for quite a while. (TY)
(Water Music, 4-25-8-102 Nakayama, Sendai City, JAPAN)

V/A - "Howl #3" EP

Comes with issue #3 of this zine, and includes 1 cut each by MUDHONEY, DESTINATION ZERO, and THRASHING GROOVE. Good selections. (TY)
(Howl, Situlistr 44, 800 München 45, W.GERMANY)

V/A - "In Memory Of..."

A bunch of bands from all over the U.S. Most of the music is rockish punk/HC, all of it decent. Standouts include MK ULTRA, THE WEEDS, FREEWILL and BRAINDEAD. A good solid comp. (CS)
(Mark Hillstrom, 2134 S. 12th St., Manitowoc, WI 54220)

V/A - "It Came From the Cold" cassette

Lotsa good bands on dis 'un, including I.D. UNDER, DEAD SILENCE, LIBIDO BOYS, and more. Generally good sound quality, and comes with a nice booklet. (WG)
(Chef Music Prod., 1625 Commerce Dr. Apt. #1, N. Mankato, MN 56001)

RECORD TAPE REVIEWS

V/A - "Nobody's Fault" Vol. 1 - LP

POISON ARTS, CLOG, CRISIS KILL, ROSE ROSE and 2 bands that are in Japanese writing. A variety of HC styles and sound quality. Good, but not awesome. (TY)
(no address, JAPAN)

V/A - "Screaming for a Better Future" LP

FFF, VERDUN, ATTANAS, GNA GNA, and several other bands contribute a few songs each on this strong comp. Quality and interest is sustained with a nice mix of thrash and punk, femme and male vocals, catchy and raw instrumental backdrops. Enjoyable. (SS)
(A. Heitmann, Coburgerweg 2a, 4000 Dusseldorf 12, W. GERMANY)

V/A - "Smashing Odds Ness" - 8"

One or two cuts each by DON DON, IDORA, CRUCK, MINK OIL, DEATH SIDE. A variety of HC styles, but ya gotta hear Mink Oil's early MINOR THREAT sound. (TY)
(Odds Ness Records, 1-14-4 Asagaya-Kita, Suginami-Ku, Tokyo, JAPAN)

V/A - "South Orange County's Trail Of Destruction" LP

Mostly thrash, with some punk and a little metal. Includes AGAINST THE GRAIN, U.T.I., VIOLATION, BULLIES, GADNIUM, and more. 70/30. (TY)
(Element Music, PO Box 4373, Mission Viejo, CA 92690)

V/A - "The Kids Will Have Their Donuts" EP

A great compilation of what Colorado has to offer. One song each from AGAIN, ABERANT, EXPATRIATE, KEEP IN MIND, WARLOCK PINCHERS, plus a cool RUDIMENTARY PENI cover by DEAD SILENCE. Good variety of musical styles and production. This is what more comps should be like. Limited edition too. The front cover rules. (CD)
(Donut Crew Records, 627 S. Oswego Ct, Aurora, CO 80012)

V/A - "The Spirit of Oi American Style" LP

Sandy (of the label) says that NEW GLORY and ARRESTING OFFICERS went racist after this record was underway, and says he doesn't support racism and the others on this comp (MAD HATTERS, IMMORAL DISCIPLINE, ALLEGIANCE, FORCED REALITY, UPRISE, BEST DEFENCE) don't either. But let me tell ya, despite the fact that oi sounds good, most of the lyrics here are reactionary, full of false nationalistic "pride" and calls for skin brotherhood. In a way, this LP perfectly underlines all the contradictions and ignorance that undo all the calls for "unity" (TY)
(Oi! Core Records, PO Box 1152, Merrisville, PA 14067)

V/A - "We've Got Your Shorts" EP

Nine California bands and one from Wisconsin. The music ranges from thrash to punk to improv instrumentals. There are no real standouts here but a lot of respectable energy. Some of the bands include: STIKKY, BO, SEWER TROUT, INSANITY PUPPETS, SURROGATE BRIANS, and more. (MS)
(Fascist Food Records, 14726 Dinard, Norwalk, CA 90650)

V/A - "Why Be Normal?" cassette

A world comp with an emphasis on the metal side of things with GENETIC ERROR, PANKREASSE, PRESIDENT FETCH and more. (WG)
(Bloodzit Tapes c/o Steve, 375 Levis St., Vanier, Ont K1L 6G6 CANADA)

V/A - "Young 'Til I Die" LP

4 bands with 4 very different HC styles, united in a project with underground radio station WRF. UNION MORBIDE, LEGO 5, DAS BREETELS, and NV BOYS do 4-6 songs each ramnging from straight thrash to complex, all of it intense. Look for more on this DIY label. (TY)
(WRF, PO Box 22, 1633 ZG Avenharn, HOLLAND)

VERMICIOUS KNIDS - "Random Nasty Bits" cassette

Containing two members of IMPULSE MANSLAUGHTER, these guys hit hard with an interesting midtempo punky attack. Watch for vinyl soon. (WG)
(John Tolczyk, 452 W. Ambleside Rd., Des Plaines, IL 60016)

VISUAL DISCRIMINATION - "Step Back And Listen" LP

For once a straight edge band that not only has songs dealing with things other than "being straight", etc., but even acknowledges and attacks the problems within the SE scene. Musically, 17 catchy, foot stomping thrashers. Good stuff. (CD)
(PO Box 2697, Cypress, CA 90630)

WARM JETS - "Wacked/Gentle Niggers Of White Noise"

One fast-to-mid tempo noise cruncher and one slower dissonant tune. Big on the damage and distortion. (TY)
(Sol Records, PO Box 272, Pine City, MN 55063)

WATCH YOU DROWN - cassette

Clean popish music with an edge. Sort of a mix between college radio stuff and STRANGLERS-like early English punk. (CS)
(WYD c/o Russ, 492 Dunsbury Wy., Leigh Park, Havant, Hampshire, PO9 5BL, ENGLAND)

WHY?- "Tape Number Two" cassette

Five songs from a new D.C. area band. They have an upbeat pop-punk sound with personal words, excellent production from Inner Ear Studios. ...No, this is <u>not</u> emocore, either. (WG)
(408 Birmingham Dr., Frederick, MD 21701)

WISHFUL THINKING - "Rise to Surprise" EP

Pretty standard posi-core, a nine song debut that's definitely influenced by MT, SSD, etc. Mosh clean. (TY)
(Community Chest, PO Box 990, Southwick, MA 01077)

WORKING MOTHERS - "Tomorrow's Here" cassette

Pop, punk, rock with pretty good drive and melody, maybe like a more mainstream version of the DESCENDENTS. Four tunes, all catchy. (WG)
(PO Box 26165, Birmingham, AL 35226)

WRETCHED ONES - cassette

Powerful, midtempo, punk with drive and melody. No lyrics, 13 tunes. So there. (WG)
(Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432)

X-TAL - "Soul Politics" cassette

A good tape with 8 catchy tunes, kinda remind me of CAMPER VAN BEETOVEN. If you like jangly pop songs, you'll like this tape. (CS)
(X-TAL, 1280 Grove #104, S.F., CA 94117)

YARD TRAUMA - "Face to Face" LP

Lee Joseph and Joe Dodge have been at it a long while, doing a mix of 60's garage, psych, rock and rockabilly. Slow-to-medium paced, tight, but not raw or raging 'cept on (appropriately) "Fast Pace". (TY)
(Dionysus, PO Box 1975, Burbank, CA 91507)

YER MOM - "Hostile World" cassette

Powerful metallic HC that is slightly hampered by the noisy production. Thumbs up for the song title "Chariot of Cheese". (WG)
(Frontline Tapes, 3751 Little Neck Pt. Rd., Virginia Beach, VA 23452)

ZIMMER 101 - "Der Herr der Fliegen" LP

One-speed thrash. No variation. A bit lengthy. O.K. (CD)
(L.U.S.T. Records, W. GERMANY)

Kamala has booked several successful nationwide tours for local Bay Area bands, such as Operation Ivy, Neurosis, Crimpshrine. Lots of people want her to book their tour. But she's here now to say.....

BOOK YOUR OWN FUCKING TOUR!

With summer looming over our shoulders, a lot of you bands are planning to tour. Well, that's fine and dandy, but don't call me. I'm going to, however, give you a step-by-step guide on how to DIY (That means Do-It-Yourself, in case you've forgotten).

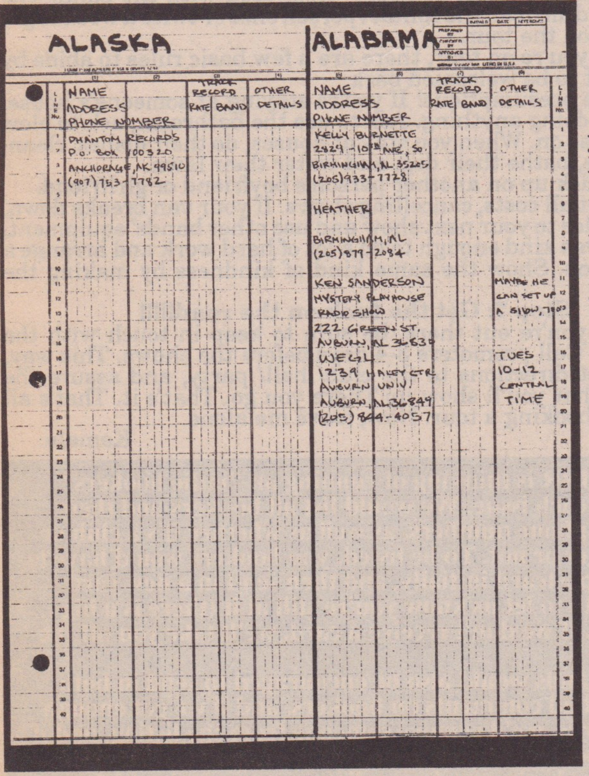
The fundamental element of booking a tour is organization, which means lots and lots of forms! I realize forms are very un-punkly, but it helps when you have 600,000 phone numbers wandering around your house with no place to roost. It also helps if you're as dim-witted as I am, or have more than one person working on the tour. Anyway, throughout this so-called Guide, I've included copies of the "forms" with which I use to organize.

Step 1: Getting connections with all the happening people in the world of Punk Rock

The bread and butter of my phone list comes from this very magazine (rumors suggest that MRR is going to have a section devoted to this very subject). Yep, those scene reports are often littered with phone numbers and addresses of clubs, promoters, bands, zines, and radio stations. All of these sources are very informational and can help you book your band with the right people. This is the best way to get phone numbers and book tours because you get an up-to-date report on the cool people, the not-so-cool people, and the "scene happenings."

Friends of yours and other out-of-town bands you may all ready know can also be of great help. Be loud about the fact you're planning on touring. Invariably, a friend of yours will come up to you and say they know of a cool place to play in Bumfuck, North Dakota. Touring bands coming through your town can provide a phlethoria of info on cool place and shitty places around the country. One small word of warning: It's a good idea to stay away from club owners, in general, and stick with small, independent promoters. Club owners have a horrible tendency to #1, Lose your tape #2, Never return your calls #3, Not advertise and wonder why you only drew 6 people.

After you have enough numbers, organize them according to state. This is what I use to keep my numbers in order:



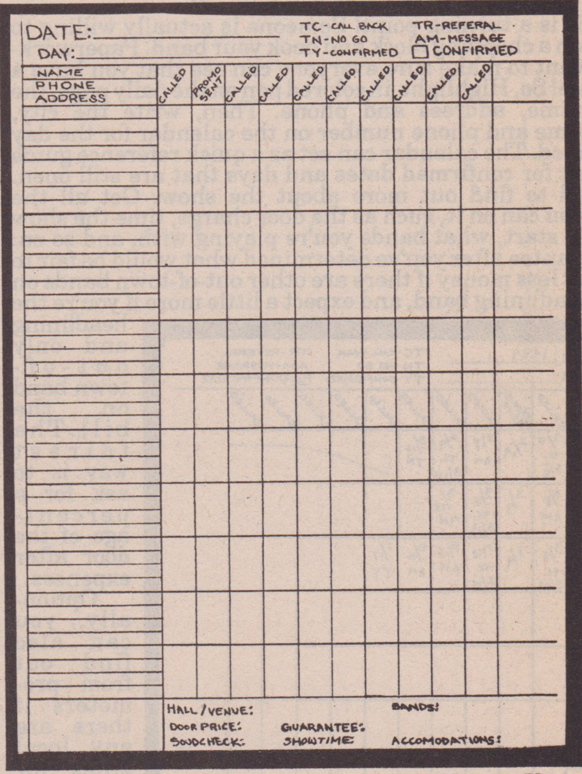
Step2: Itinerary Planning and organization

First, you'll have to decide how much time you want to be holed up in a van with your bandmates, and where you want to play and visit. If this will be your first tour, it's probably best to limit yourself to 4-6 weeks, and stick to playing smaller towns. Operation Ivy, Crimpshrine, and Neurosis had their best shows in places like Ames, Iowa and Carbondale, Illinois. Not exactly the pinnacle of cultural awareness, but small towns are infinitely more responsive and helpful. People in big cities tend to be jaded and they don't give a royal fuck who you are.

After you've decided your general time and direction, it'll be time to get down to the nitty-gritty of organizing a TOUR NOTEBOOK. In it, have a calendar:

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY

A sheet of paper for each day you plan to be on tour:



And a couple of extra sheets in back to keep track of expenses and phone calls. Consolidate all of this in one sturdy notebook and develop a healthy relationship with it. This notebook will be your friend and enemy for the next 6 months of your life.

After this is done, write the addresses and phone numbers on the day-to-day pages of your notebook, according to your general itinerary plans. Once you start calling and writing to people, you'll acquire volumes of other numbers you can try. At this point, it would also be a good idea to have a detailed map or road atlas by your side. This is useful in that you can determine how long it takes to get from one town to the other, and you can use it to determine your itinerary.

Step 3: Promotional Material

Sounds pretty official, huh? Actually, despite the name, the "promo" can be what you want it to be. For the most part, a promoter will want to know what you sound like and what your general attitudes are as a band. A promo can consist of:

* A tape or record of your muzak.
*Stickers so the promoter can make neat-o flyers (3 different logos/styles of stickers would be nice)
*A band biography or description of who you are and what you stand for and what kind of food you like to eat and if you watch "Leave It To Beaver."
*Photos of the band (for local zines and other stuff)
*Tour poster (xeroxed 11x17 can be used)
*Your phone number and address and times you can be reached.

Again, this promo can be anything you want. You could put in nasty old cigarette butts, if you desire. The crucial part of the promo, however, is the music and the phone number by which to reach you. The rest is quite optional.

Get the promo packs prepared so that they're ready and willing to be sealed and sent at the drop of a hat. Now, you're ready for the most frustrating part of all.

Step 4: Start calling for Chrissakes!

Plan to start calling 3-4 months before you want to leave for tour. Go through the daily pages of your notebook and call for each day you have numbers. Ask everyone you talk to if they have numbers for other people and other towns. If you call someone and they seem interested in booking you, send them a promo pack with a note reminding him/her which date you wanted to be booked on. Don't forget to include your name and phone number. Send this out PRONTO! Time is of the essense! Always leave messages on answering machines as well. Sometimes people are hard to get a hold of. If a promoter can't do a show with you, ask if he/she knows of anyone else in the area doing shows. Often times, promoters will ask you to call back. Keep track of when they want you to call back, and follow up!

Another ditty you'll discover is that unless you are a Big Band (which you obviously aren't if you're reading this because they often all ready have a big-wig tour agent at their disposal), clubs don't really care who you are and an independent promoter might have trouble finding you something. The best thing to do in this case is to play a party! There will be a lot more people at a party than at a club and you'll get paid more since parties don't have the overhead cost of hall shows. Parties are especially good on weekdays, when nothing else is going on. So, if a promoter can't find a hall or a club show, ask about playing a party in a barn, in the desert, in a garage, in a park, or anywhere.

Step 5: A show is confirmed!

Yay! This is a turning point! Someone is actually willing to put his head on a chopping block and book your band. Paperwork-wise, you'll want to make sure everyone can see that you have a confirmed date! So, Highlight, in colored pen on the daily page, the promoter's name, address and phone. Then, write the city, promoter's name and phone number on the calendar for the day you're confirmed. The calendar can act as a quick reference guide and flow chart for confirmed dates and days that are still open. Then, proceed to find out more about the show. Get all the information you can on it, such as the door charge, time the show is supposed to start, what bands you're playing with, and so on. Ask for a guarantee after you've determined what would be fair to expect. Expect less money if there are other out-of-town bands on the bill or a headlining band, and expect a little more if you're the headlining and only out-of-town band on the bill. The fairest way is to ask for a percentage of the door after expenses.

DATE: JUNE 9, 1989
DAY: FRIDAY

TC-CALL BACK TN-NO GO TY-CONFIRMED TR-REFERAL AM-MESSAGE ☒ CONFIRMED

NAME / PHONE / ADDRESS	CALLED	PROMO SENT	CALLED	CALLED	CALLED	CALLED	CALLED	CALLED	CALLED	CALLED
BACKSTREETS 14 CHARLOTTE ST. ROCHESTER, NY 14609 (716) 454-2392	3/5 TC 3/8	2/29	3/8 AM	3/9 TC 3/12	3/12 TN					
CBGB'S / LOUISE NEW YORK, NY (212) 982-4052	3/8 AM	3/9	3/9 TC 3/13	3/13 TN						
* LIZMAR LOUNGE 41 - 1ST AVE. NEW YORK, NY 10003 (212) 777-9477	3/8 TC 3/13	3/9	3/13 TC 3/15	3/15 AM	3/16 AM	3/17 TY				

HALL/VENUE: LIZMAR LOUNGE BANDS: YEAH, YEAH! LA, LA, LA QUE SERA SERA
DOOR PRICE: 5.00 GUARANTEE: 75%
SOUNDCHECK: 8:00 SHOWTIME: 10:00 ACCOMODATIONS: FIND YOURSELF!

Optionally, you can also find out from promoters if there are any local zines for which you can be interviewed before you come to town. You can also get some numbers for local radio stations/radio shows and find out if they might be interested in playing your music. The more people that hear your name around, the more people will come see you play.

JUNE 1989 THE SCREAMING BUTT HEADS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
			1	2	3	4
5	6	7	8	9 NEW YORK, NY / LIZMAR LOUNGE (212) 777-9477	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Step 6: Tour preperation and etiquette:

Get a reliable van! Transportation is no good if it can't get you where you want to go. Try getting a cargo van. This way, you can build a loft in the back, put the equipment underneath the loft and sleep on top of it. You can also tour a-la-Operation Ivy and attach a big wooden box to the top of your vehicle and put all your equipment in that. Other things you'll need: Road maps, pens, plenty of change for the phone or a calling card number, money, sleeping bags and pillows, canned food, and, of course, your handy-dandy tour notebook. Also, bring lots of t-shirts and records/tapes to sell. This will be your food money, most likely.

Also, before heading out on the road, get a trusted, RELIABLE friend or relative to take phone calls while you're on the road. This person should have a copy of your tour schedule and be able to call promoters to arrange shows. Inevitability, shows will be cancelled and/ or added, and it's really important that promoters are able to contact someone associated with the band. The band should also call the contact person once or twice a week to get an update on the tour.

While you're on tour, there are a few basic rules to abide by if you want to be welcomed back.

#1 Don't be presumptious! If you're staying at someone's house, ask before doing anything. Ask to use the bathroom, ask to blow your nose, so on. When you stay at houses, do their dishes, clean, their house, bathe their dog, and water their lawn.

#2 Never pick up on another person's boyfriend or girlfriend.

#3 Avoid, at all costs, cancelling shows. If your van breaks down, arrange rides to your next show and use other bands' equipment. Someone was kind enough to do a lot of hard work and arrange a show for you. Show the same kind of kindness by making the show.

Step 7: Get the fuck on the road!!!!!

While you're out there, be sure to keep in touch with the promoters. Call promoters 3-4 days before the shows. This way, you can get directions to the club/ hall/ party, and assure the promoter that you'll show up. There you go. That's it. That's all there is to booking a tour. Now, leave me alone.

Kamala

MRR is thinking of running an "indie bookers" section in each issue. We would list all bookers and their cities and phone numbers, as well as whether it's a club or not, all-ages or not. To be listed, you bookers would have to send in a postcard initially, and then send in a new card each month to let us know you're still at it (there is a big turnover). If we don't receive a card, we'll take you off the list.

Bands would also be encouraged to send in both good and bad comments on bookers, and if we got enough bad remarks, we'd remove someone from the listing, and if enough good ones came in, they'd get marked as such.

So, begin now by sending in your card, and 2 months from now we'll start the section and run it every month thereafter.

New MRR monthly tour guide of independent promoters & bookers--see announcement above

BLACKLIST MAILORDER

181 SHIPLEY ST.

SAN FRANCISCO

CA 94107

415-957-9390

BLACKLIST is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder operation that pays on time and keeps things to a grass roots level. We carry an ever-growing selection of punk, hardcore, noise, psych, post punk and powerpop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within a three days of receiving them. We have new material coming in everyday!

1) THIS IS JUST A SAMPLE OF WHAT WE CARRY. FOR OUR COMPLETE 34 PAGE CATALOG SEND $1.00,(IF YOU LIVE IN CANADA OR MEXICO SEND $2.00 AND IF YOUR FROM OVERSEAS SEND $3.00.

2) WHEN ORDERING PLEASE REMEMBER TO LIST PRICES NEXT TO SELECTIONS. FOR MATERIAL THAT WE'RE OUT OF PLEASE MAKE IT CLEAR IF YOU WANT A REFUND, CREDIT SLIP OR ALTERNATES (ALSO LIST PRICES!).

3) INTERESTED BANDS, LABELS, ZINES AND MAGAZINES: IF YOU ARE INTERESTED IN BEING INCLUDED, PLEASE SEND SAMPLES.

4) IF YOU LIVE IN THE AREA AND ARE INTERESTED IN DONATING TIME TO BLACKLIST PLEASE CALL TO ARRANGE A TIME FOR A ORIENTATION.

6)IF YOU HAVE ANY PROBLEMS WITH YOUR ORDER, PLEASE CALL OR WRITE WITH DETAILS.

7)WE'RE GETTING 25-50 ORDERS A DAY! PLEASE BE PATIENT.

POSTAL RATES FOR RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Overseas surface
• Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
• Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
• Each additional LP	0.20	0.60	2.70	3.70	0.75
• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

NEW RECORDS AND TAPES

Artist	Title	size	Price	Country
A.G's	Bryan's Song	7"EP	1.80	USA
Acorns	Acorns	7"EP	2.40	Holland
Active Minds	You Can Close Your Eyes	7"EP	1.75	UK
Active Minds	Welcome to the Slaughterhouse	LP	4.50	England
Alan Wilson Experience	I'm Coming	7"	1.95	USA
Alexander, Willie	You Got A Hard Time Coming	7"	1.50	USA
Alice Donut	Bucketfulls of Sickness....	LP	6.00	USA
Alternative Attack	No Turning Back	7"EP	1.65	UK
Amebix	Live in Yugoslavia	cass.	3.80	England
Amor Fati	Against Nature	LP	5.05	USA
Antiseen	Blood of Freaks	7"EP	2.10	USA
Armia	Armia	7"EP	2.40	Poland
Artless	Crassdriver	LP	8.05	USA
Bad Attitude	Inner Motives	7"EP	1.80	W. Germ.
Bags	Hide and Seek	7"	1.50	USA
Bap	Bidehuts Eta Etxehuts	LP	7.90	Spain
Belgian Asociality	Belgian Asociality	LP	5.00	Belgium
Blow 454	Wipeout '88	7"	2.10	USA
Bo-Weevils	Vortex Took Them	12"EP	8.25	Australia
Boilers	Boilers	LP	8.00	USA
Brood, The	In Spite of it All	LP	5.55	USA
Capitol Punishment	Glutton For Punishment	7"EP	2.40	USA
Christ On A Crutch	Summer	7"EP	2.40	USA
Creeps/Angry Kids	Failure To Communicate	7" EP	1.75	USA
Crowbar Salvation	Kiss the Brain	LP	4.20	USA
Cynics	No Way	7"	1.65	USA
Cynics	I'm in Pittsburg and it's Raining	7"	2.55	USA
Dahl Group, Jeff	f	LP	5.40	USA
Deadline	Deadline	12"EP	4.20	USA
Dead Silence	For Your Ego's Sake	7"EP	2.20	USA
Debiele Eenheid	Duizend Jaar Hoofopyn	cass.	5.90	Holland
Die Kreuzen	Die Kreuzen	7"	4.30	USA
Dioxin	Dioxin	LP	8.40	W. Germ.
Doc Wor Mirran	Severe Pig	LP	6.00	W. Germ.
Dream Police	Dream Police	7"EP	3.00	Denmark
Drone	Drone	LP	9.30	New Zea.
Electric Love Muffin	Playdoh Meathook	LP	7.25	USA
Eyeball	Prosthetic Head	7"EP	1.80	USA
Filler	M.Y.H.C.	7"EP	2.65	England
Flowers of Discipline	How To Give Your Child...	7"EP	1.50	USA
Four Commandments	You Don't Know Me	7"	1.50	USA
Fuller, Bobby	Bobby Fuller Tapes, Vol. Two	LP	4.90	USA
Generic	The Spark Inside	7"EP	1.95	UK
Go To Blazes	Go To Blazes	LP	5.55	USA
Half Life	Never Give In	LP	5.55	USA
Happy Farm	On A Mission For Batman	7"EP	2.70	Sweden
Happy Hate Me Nots	Don't Move Too Far	7"	3.45	Australia
Hard Tops	I Know A Girl	7"	1.50	USA
HDQ	HDQ	7"EP	1.85	England
Heretics	Search and Destroy	7"	1.65	USA
Heretics	Heretics	LP	5.55	USA
Heyday	Nothing Up There Always	7"EP	1.75	USA
Heyday	Wallow	7"	2.10	USA
Hunger Artist	Who Changed?	7"EP	2.20	USA
Imbibes, Les	Les Imbibes	7"EP	3.60	France
Immoral Discipline	Battlefield	7"EP	1.80	USA
Impact	Attraverso L'Involucro	12"EP	7.35	Italy
Infest	Slave	12"EP	7.20	USA
Inhuman Conditions	Sanction S.A.	7"EP	3.60	W. Germ.
Internationalists, The	Let Pressure Start	LP	7.20	England
King Koen	No Kicks on the Radio	12"EP	3.15	Belgium
Krewmen	Curse of the Graveyard Demon	LP	5.55	USA
Lard	The Power of Lard	12"EP	4.30	USA
Laughing Hyenas	You Can't Pray A Lie	LP	6.00	USA
Lazy Cowgirls	Radio Cowgirls	LP	5.45	USA
Lemonheads	Creator	LP, cass	6.00	USA
Liquid Generation	I Love You	7"	1.20	USA
Masters Of The Obvious	I've Shot My Load	7"EP	2.10	USA
Maudits	Systemes	7"EP	3.65	France
Mice	Who Cut The Cheese	LP	5.10	USA
Miracle Workers	Strange Little Girl	7"	2.25	USA
Misery	Born, Fed...Slaughtered	7"EP	2.50	USA
Mob 47/ Protes Benst	split EP	7"EP	2.70	Sweden
Modern Vending	Modern Vending	7"EP	1.80	USA
Mood Swing	Before You Go	7"	1.80	USA
Mr. T Experience	Big Black Bugs Bleed Blue Blood	12"EP	4.50	USA
Mutants/Impatient Youth	'78 On 45	7"EP	2.50	USA
Nasal Sex	Golly	LP	4.80	USA
Operation Ivy	Energy	LP	6.00	USA
Ophelias	The Big O	LP	5.95	USA
Part White	Sudden Buffalo	cass.	6.00	USA
Pavement	Treble Kicker	7"EP	3.00	USA
PED	Post Ejaculation Depression	LP	5.05	USA

Philisteins	Bloody Convicts	LP	4.20	Australia
Pooch	McCoy	7"EP	1.50	USA
Problem Children	On The Air	7"EP	1.80	Canada
Reason to Believe	Reason to Believe	7"EP	1.90	USA
Rijeka	Paris-Texas	LP	7.20	Yugo.
Roll On Roll Off	Pussy Push	12"EP	6.60	W. Germ.
Runnels, Mike	Come Inside	LP	3.60	USA
Scab Cadillac	Tagged and Numbered	LP	5.10	USA
Scrawl	Plus, also, Too	LP	5.95	USA
Shockabilly	Earth vs...\ Dawn of...	cass.	6.00	USA
Shockabilly	Earth vs. Shockabilly	LP	6.00	USA
Shudder To Think	Curses	LP	5.10	USA
Sloppy Seconds	First Seven Inches	7"	2.40	USA
SNFU	"and no one else wanted to play"	LP	5.60	Canada
SNFU	"If You Swear..."	LP	5.60	Canada
SNFU	Better Than a Stick in the Eye	LP,cass	5.25	Canada
Soulside	Bass	7" EP	2.25	USA
Spanks	Dogfood	LP	4.00	Belgium
Spiegal, Russ	Waking Life	LP	6.00	W. Germ.
Stump Wizards	Fire Mine	7"	1.65	USA
Surgery	Not Going Down	7"	3.20	USA
Surrogate Brains	Serenades	7"EP	1.80	USA
Swiz	Swiz	LP	5.05	USA
Talking To The Toilet	Sturdy	LP	7.95	W. Germ.
Toasters	Ska-Boom	LP	6.25	USA
Totalitar	Luftslott	7"EP	1.55	Sweden
Twenty Second Sect	Get That Charge	LP	4.20	Australia
Two Car Family	Two Car Family	7"	1.60	USA
Tyranicide	God Save The Scene	LP	6.30	USA
Tzn-Xenna	Dzieci Z Brudnej Ulicx	7"	2.40	Poland
Unrest	Catchpellet	7"EP	1.50	USA
Unrest	Twister	cass.	2.10	USA
Urge Overkill	Jesus Urge Overkill	LP	5.90	USA
V/A	Tour de Farce Part 3	LP	6.00	Int'l
V/A	We've Got Your Shorts	7"EP	2.45	USA
V/A	Bark, Bark, Bark	LP	4.20	USA
V/A	Skanking Around The World	LP	8.00	Int'l
V/A	Something Is Wrong	LP	8.40	Int'l
V/A	Super Seven Sampler #1	LP, cass	6.00	USA
V/A	Rockin Soviet	LP	9.00	USSR
V/A	French Compilation	7"EP	3.60	France
V/A	Not So Humdrum	LP	7.20	Australia
V/A	Why March When You Can Riot?	LP	7.20	Australia
V/A	Ecstasy By Current	LP	7.20	Int'l
V/A	World's In Shreds Vol. 3 - Fresno	7"EP	2.40	USA
V/A	There's No Message Like No Message	cass.	3.60	Int'l
V/A	Caution!	7"EP	2.40	USA
V/A	There Is Nothing I Like To Say	LP	7.20	Int'l
V/A	Propagandum	cass.	6.00	Int'l
V/A	Innocence Is Bliss	Cass.	3.50	USA
V/A	France Profunde Vol. 2	LP	9.20	France
V/A	Lokale Leiden Schaften Vol. 1	2 7"EPs	5.75	W. Germ.
V/A	Kulturschock 2	LP	6.00	W. Germ.
V/A	State of the Union	LP,cass	5.45	USA
Vagtazo Halottkemek	Galloping Coroners	LP	9.60	Hungary
Velvet Monkeys	Rotting Corpse Au Go Go	LP	6.00	USA
Vi	The Triumph of Death	7"EP	1.55	Denmark
Visual Discrimination	Step Back And Listen	LP	5.00	USA
Vomit Launch	Relapsation	7"EP	1.50	USA
Weeds	It's Your Time	7"	1.35	USA
White Flag	Freedom Fighters	7"EP	2.40	USA
Wretched	In Controluce	7"	2.40	Italy
Zebra Stripes	Her Name is Zebra	LP	6.00	USA

SOME STUFF THAT WE STILL HAVE

Afterbirth	Who's In There?	7"	3.00	USA
Amebix	Arise!	LP	5.10	UK
Anastasis	Anastasis	7" EP	3.00	W. Germ.
APPLE	Plutocracy	LP	4.80	USA
Asexuals	Be What You Want	LP	5.60	Canada
Attanas	Joulupukki	7"EP	2.55	Finland
Bad Attitude	A Long Way	7"EP	1.80	W. Germ.
Bad Beach	Cut it Off	LP	6.00	UK
Big Black	Headache	12"EP	4.80	USA
Billy and the Willies	Life in Hotelrooms	LP	7.50	W. Germ.
Blood Bats	Fatal Book Opened	LP	4.20	USA
Brainrust	Brainrust	LP	4.80	USA
Bulimia Banquet	Eat Fats, Die Young	LP	4.80	USA
Burnt	Charlie Brown	7"EP	1.80	USA
Butthole Surfers	Locust Abortion Technician	LP	5.90	USA
Cat-o-nine tails	No Place for Living Legends	LP	6.00	W. Germ.
CCM	Into the Void	LP	7.76	Italy
Celibate Rifles	Celibate Rifles	LP	9.60	Australia
Celibate Rifles	Sideroxylon	LP	9.60	Australia
Chronical Diarrhoea	Royal Diarrhoea	LP	7.00	W. Germ.
Code of Honor	Beware the Savage Jaw	LP	6.00	USA
Conflict	Time to See Who's Who	LP	7.16	England
Cosmic Wurst	Cosmic Wurst	7"EP	2.80	France
Cravats	Rub Me Out	7"	2.70	UK
Crist	Powerdrive	7"	3.00	Yugo.
Crucifucks	The Crucifucks	LP	6.00	USA
Culture Shock	Onwards and Upwards	LP	7.76	UK
Dain Bramage	I Scream Not Coming Down	LP	4.95	USA
Dead Kennedys	Frankenchrist	LP,cass.	6.00	USA
Deadspot	Adios Dude	LP	5.95	USA
Detox	Start to Finish	LP	4.80	USA
Dezerter	Underground Out of Poland	LP	6.00	Poland
Dik Van Dykes	Nobody Likes	LP	4.75	Canada
Dirty Scums	Payed Love	7"	3.15	Belgium
Dr. Feelgood	Mad Man Blues	LP	5.10	UK
Enemy	School Lunch Victim	7"EP	2.20	USA
Faith	Subject To Change	12"EP	3.90	USA
Feederz	Teachers In Space	LP	4.80	USA
Fugazi	Fugazi	12"EP,ca	4.20	USA
Gna Gna	Terrible Unexpected Brainstorm	LP	5.75	Switz.
Grinders	Grinders	LP	5.00	Brazil
Iggy & the Stooges	Raw Power	LP	8.10	USA
Images	Dreams are Real	7"	1.80	USA
Inferno	Live & Loud	LP	5.70	W. Germ.
Jackals	Jackals	LP	4.90	USA
Joyce McKinney Experience	Joyce Offspring	LP	8.50	UK
Kids For Cash	Kids For Cash	7"EP	2.15	USA
Kina	Cercanndo	LP	5.80	Italy
Kortatu	El Estacdo De Las Cosas	LP	8.55	Spain
Lazy Cowgirls	Third Time's the Charm	12"EP	7.05	Australia
Life...But How To Live It	Life...But How To Live It	LP	6.00	Norway
Lookouts	One Planet, One People	LP	4.80	USA
Loudspeaker	Psychotic Machine	12"EP	4.65	UK
Marshmellow Overcoat	Inner Groove	LP	6.00	USA
Merry Go Rounds	Baby! Don't Cry & Merryru	flexi	1.20	Japan
MFD	Full Volume	LP	4.80	USA
Moral Crux	Moral Crux	LP	5.00	USA
Naked Raygun	Vanilla Blue	7"	1.95	USA
Negazione	Lo Spirito Continua	LP	6.00	Italy
Pailhead	Trait	12"	5.05	USA
Pink Lincolns	Back From the Pink Room	LP	6.00	USA
Plaid Retina	Plaid Retina	7"EP	1.80	USA
Rapeman	Budd	12"EP	4.80	USA
Rhythm Pigs	I'm Not Crazy, I'm An Airplane	LP	6.00	USA
Rollins Band	Lifetime	LP,cass.	5.20	USA
Savage Republic	I Married Thurston	Cass.	5.00	USA
SCA	Strong Concentration Of Anger	LP	5.00	Holland
Schweinepest	Wir Wollen Leben	7"	1.70	W. Germ.
Screeching Weasel	Boogada Boogada	LP	4.80	USA
SDT	Sonic DisruptionTheory	LP	5.40	USA
Social Unrest	Mental Breakdown	LP	7.20	USA
SS-20	Freddy	7"	2.40	France
SS-20	Vincent...	7"	2.40	France
Sticks and Stones	World To Be Saved	7"EP	3.60	USA
Subhumans	29:29 Split Vision	LP	7.15	UK
Thee Fourgiven	Salvation Guaranteed	LP	6.00	USA
Three Day Stubble	Monster	LP	4.95	USA
Thrust	Go Insane	12"EP	6.40	Aus.
Too Bad	Get Fat and Die	LP	6.30	W. Germ.
Uniform Choice	Screaming For A Change	LP, cass.	4.95	USA
V/A	Oops Wrong Stereotype	LP,cass.	4.50	USA
V/A	Always Catching Snot	LP	4.75	USA
V/A	One Big Crowd	LP,cass.	4.20	USA
V/A	Hamburg 88	LP	7.20	W. Germ.
V/A	Tobacco A Go Go Vol. 2	LP	4.50	USA
V/A	Battle of the Garages #3	LP	4.95	USA
V/A	Attack Of The Jersey Teens	LP	6.85	USA
V/A	Them Boners Be Poppin'	LP	5.10	USA
V/A	Censorship Sucks	LP	8.70	Scotland
V/A	Flex Your Head	LP	5.10	USA
V/A	Four Old 7"s	LP	5.40	USA
V/A	Smelling Just Another Bad Breath	LP	7.50	Int'l.
V/A	U Boats Attack America	LP	4.80	W. Germ.
V/A	Fresh Sounds 1&2	2-cass.	6.30	USA
V/A	NJ & You	7"EP	2.15	USA
V/A	What is This Place	LP	11.15	NZ
V/A	The Thing That Ate Floyd	2 LP	7.20	USA
V/A	Shall We Dance	LP	8.60	UK
V/A	NY Beat-Hit and Run	LP,cass.	5.55	USA
V/A	Ska Face	LP	5.70	USA
V/A	Welcome to 1984	LP	5.40	Int'l.
V/A	Bands only a Mutha could love	CD	10.20	USA
V/A	1984, The Third	2LP	8.40	France
V/A	ALF Is Watching And There's No Place	LP	6.30	Int'l
V/A	No Visible Scars	7"EP	3.00	Scotland
V/A	War	7"EP	2.40	Int'l
Victims Family	Son of Church Card's Quiveringlip	7"	1.80	USA

NEW PRINTED MATERIAL

Artist	Title	Description	Price	weight
Absolutely Zippo	#9	craziness from the East Bay crew, reviews, stories, thoughts	.25	2 oz.
Action Time	#6	interviews w/ Fugazi, Ignition, Dinosaur Jr., and MFD	.90	2 oz.
Artcore	#6	w/ COC, DAN Spermbirds and more-good	1.00	2 oz.
Asymptote	Spring '89	Mojo Nixon, stories, reviews, opinions	.90	3 oz.
Bad Newz	#11	w/Sonic Youth, Screeching Weasel, Spongetunnel and more	1.65	5 oz.
Brain Dead	#10	art and fiction with an edge-cool piece on cops	1.80	4 oz.
Dagger	#8	w/ Didjits, Riflesport, reviews and opinions	.50	3 Oz.
Dead Clown	#7	graphics, clippings, movie and record reviews, photo's, etc.	.60	2 oz.
Destiny	#3	w/Breakdown, Blind Approach, Hogan's heroes & more	.90	2 oz.
Fifth Estate	Spring '89	progressive environmental and ecology articles	1.20	3 oz.
Film Threat	#18	the latest issue-articles about Batman and other visual goodies	2.60	6 oz.
Flaccid	#5	w/ My Dad Is Dead, Pat Thomas, Dave Rick, and reviews	.90	3 oz.
Flipside	#59	annual poll, Bad Religion, JFA, Penelope Houston, tons more	1.00	6 oz.
In Effect	#3	N.Y.C. zine w/ Agnostic Front, and Breakdown interviews	1.20	3 oz.
New Pathways	#14	science fiction and fantasy w/ John Shirley, Brian Aldiss etc	4.00	7 oz.
Nothing But Record Reviews	#6	lengthy reviews of indy records and videos	1.60	4 oz.
Raising Hell	#19	w/Toicik Ephex, C.O.P., Scraps, opinions &English punk news	1.45	2 oz.
Re-Ignition	#2	Swiz, Hardstance, Insted, more	1.00	2 oz
Sound Choice	#11	long interview with Greg Ginn, reviews & news-good!	1.50	6 oz.
Tales From Roslyn	#1	"An Afternoon Tea" Pt.1, a Fran an' Maabl strip book	.75	1 oz.
Tales From Roslyn	#2	"An Afternoon Tea" Pt.2, fran an' Maabl strip	.75	1 oz.
Tales From Roslyn	#3	comics and strange tales	.75	2 oz.
Termite	#24	w/Monks of Doom, Grant Hart, Cat Heads and more	.55	1 oz.
Termite	#26	w/Scrawl, Big Dipper, Bongwater and more	.60	1 oz.
Throat Culture	#1	New Jersey zine w/ flexi - R. Stevie Moore, 4 Way Cross etc.	2.40	2 oz.
WDC Period	#18	w/ Devo, Living Color, local news, reviews, photos	1.20	4 oz.
World War 3	#11	NYC riot issue, illus. comics	2.40	6 oz.

SOME PRINTED MATERIAL THAT WE STILL HAVE

Artist	Title	Description	Price	weight
Anti Social	#4	slick cover, great graphics and comix, highly recommended!!	1.35	5 oz.
Anti Social	Jr.	pint sized version, more great graphics---YEAH!!!!	.85	2 oz
Assault With Intent To Free	#6	w/Underdog, Death Angel, Transgression, reviews & more	1.20	3 oz.
Bananafish	#3	crazy, interesting interviews, opinions, stories and reviews	1.80	5 oz.
Banned In DC	Banned in DC	photos and anecdotes from the DC punk underground - great!	12.00	22 Oz.
Bomp	#18	rare back issue, Mar. '78: Ramones, Jam, Power Pop, more	1.30	6 oz.
Bomp	#19	rare back issue, Nov. '78 : Gen X, Ramones, Sex Pistols	1.30	6 oz.
Breakfast Without Meat	#12	Jello interview, Will Shatter artwork	.90	2 oz.
Chemical Imbalance	#8	Great mag with free 7" (1/2 Japanese, Galaxie 500 and more)	3.85	9 oz.
Endless Struggle	#9	articles about: Anarchy, Swedish punk, W. Berlin-politics & punk	.60	2 oz.
Film Threat	#16	W/ Manson movies, Rockets Redglare, Romero, Fassbinder	2.40	6 oz.
Film Threat	#17	great alternative mag dealing with films (mostly Z grade)	2.40	6 oz.
Flipside	#57	w/ Operation Ivy, Ramones, Crimpshrine, Sham 69, more	1.00	5 oz.
Flipside	#58	w/Gwar, DRI, Sham, Sonic Youth, GI, Crowd & more	1.00	5 oz.
Fran an' Maabl	#1, #2	black and white comics w/ humanoid-animal creatures	1.80	4 oz.
Happy Thrasher	#6	Speedmetal interviews and reviews	1.20	2 oz
Hippycore	Anniversary Issue	interviews with Crimpshrine, Half-Off, So Much Hate, more	.80	5 oz.
Homocore	#3	more great opinions, letters, photos, interviews--yeah!	1.00	3 oz.
Jersey Beat	#36	w/ Stetz, Bad Kharma, Ultra Vivid Scene, reviews, more	1.00	4 oz
Lookout!	#31	Lawrence goes big time with his views, news, and reviews	1.00	3 oz.
No Answers	#6	w/ Ignition, Swiz, Insted, Agnostic Front-GREAT!	1.20	4 oz.
No Idea	#6	with Naked Raygun, and Operation Ivy - also Doldrums 7"	1.75	6 oz.
Nothing But Record Reviews	#4	more reviews by Mykel Board plus a funny letter section	1.45	4 oz.
Nuclear Bull Crust	#10	Earth first, Mc-Earth rape, T.V Democracy	.30	1 oz.
Overthrow	Winter 88-89'	politics & drug legalization issues	.60	3 oz.
Phfudd	#13	Kenne Highland, Lou Reed, Nico, MC5	3.00	3 oz.
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Punchline	#2	2nd installment from John Yates, joined by other anti-heroes	1.00	5 oz
Rollins, Henry	End To End	his first book - writings and observations	Skates	6 oz.
Rollins, Henry	Hallucinations of Grandeur	great stories from '85 Black Flag tour - cool	8.40	10 oz.
Skate Muties	#8	strange,wacky mag w/ reviews commnetary, from England	1.20	2 oz.
Smith, Winston	Montage Art Of...	collage masterpiece	1.50	3 oz.
Social Anarchism	#13	journal of practice & theory, essays, reviews, articles	2.35	6 oz.
Sold Out	#6	w/ Scream, Swiz, Underdog, Half Off & more-great	.90	4 oz.
Spontaneous Combustion	#9	reviews, Undead interview, Psycho-Sin & more!	1.00	2 oz.
Suburban Yawn	#3	Bags, Scooter X, Psycho, news, more	.60	2 oz.
Talk Talk	vol.3 no.6	w/ William Burroughs flexi	2.10	3 oz.
THD	#6	dissent, blind approach, local stuff-good local zine!	.90	3 oz.
This Zine Sucks	#14	w/Crucial Youth, Ignition, Prong and more	1.20	3 oz.
Threshold	#4	W/ MDC, reviews and advice about shoplifting	.60	1 oz.
Underground Surrealist Magazine	#3	art, thought, humor - Beatles cover story	2.40	3 oz.
Village Noize	#6	All, Underdog, Henry Rollins, lots more - great zine	.80	3 oz.
What's the Point	#3	w/ Self-Infliction, Grudge, Dissent	1.50	3 oz.
World War 3 Illustrated	#10	116 pgs, int'l fascism issue-the best political graphic mag	2.40	6 oz.
World War 3 Illustrated	#6 - #9	70 pages of comics, photos, and articles-great!	2.00	4 oz.

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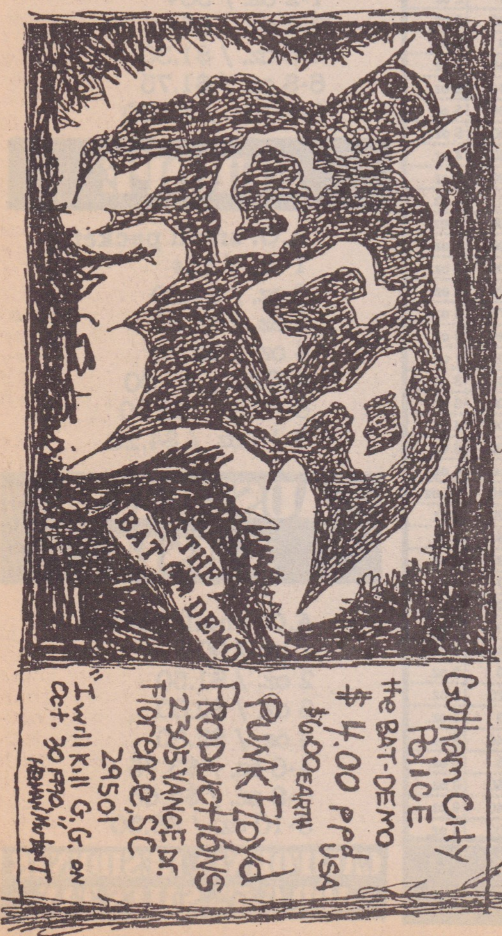
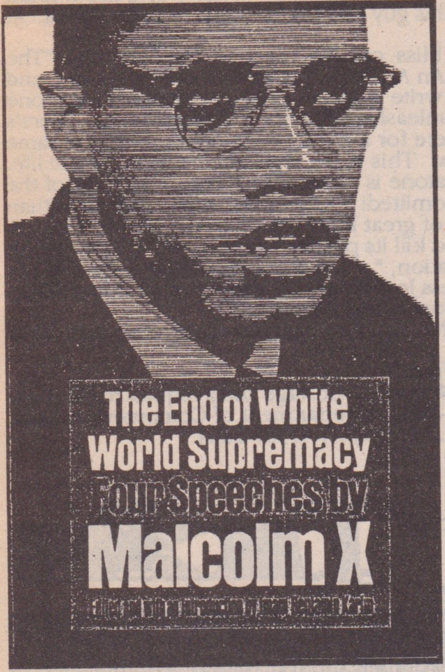


BOOK REVIEWS

Reviewers: Steve Beaumont (SB), Joel Wing (JW), Katja Gussmann (KG), Jerod Pore (JP)



Malcolm X, Imam Benjamin Karim ed. *The End of White World Supremacy; Four Speeches by Malcolm X; Edited and with an Introduction by Imam Benjamin Karim*. (New York: Merlin House, Inc., 1971). 148 pp., $5.95.

"I think that the white man has a great deal of nerve to refer to any black people as merchants of hate in the face of the hell that black people have caught in this country at the hands of the white man, even at a time when the whites are admitting that they have brutalized black people for four hundred years. . . They kidnapped us . . . brought us here and stripped us of our history, stripped us of our culture, stripped us of our language, stripped us of everything that you could use today to prove that you were ever part of the human family, brought you down to the level of an animal, sold you from plantation to plantation like a sack of wheat, sold you like a sack of potatoes, sold you like a horse and a cow, and then hung you up from one end of the country to the other. And even right now, 1963, they have to confess they are still depriving the black people here in America, not only of civil rights but even of human rights."

These are the words of Malcolm X, the outspoken and uncompromising spokesperson for the black Muslim movement. During his lifetime, Malcolm gave hundreds of such talks to people across America. Four of these speeches are documented in this fine book, *The End of White World Supremacy; Four Speeches by Malcolm X*.

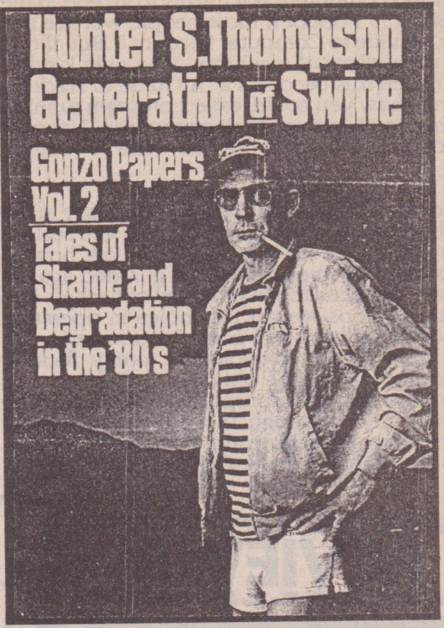
The four speeches are from the early period of Malcom's life. The speeches are entitled "Black Man's History," "The Black Revolution," "The Old Negro and the New Negro," and "God's Judgement of The White Man." Throughout each speech Malcolm touches on some of the main themes of his religious group, the Nation of Islam, and its leader, the Honorable Elijah Muhammad. These themes were black nationalism, the history of Islam, and seperation.

For example, in "The Black Revolution" Malcolm speaks of black nationalism. Black nationalism held that all Africans should come together as one to decide their destiny by controlling the political, economic and social institutions of their communities. Malcolm then follows this idea with the theory of separation. At the time, the black Muslims believed that the U.S. government should pay the way for blacks in America to go back to Africa since blacks were never willing travellers to this country. If this was not possible, Malcolm argued that the government should then give part of the U.S., proportionate to the percentage that the blacks made up of the general population, to the blacks. This land would become their own nation within a nation. (It is worth noting here that Malcolm eventually rejected the idea of separation in the last year of his life after he had broken away from the Nation of Islam.)

All of the speeches contained within this book are based upon the religious beliefs of the leader of the Nation of Islam, the Honorable Elijah Muhammad. As Malcolm states in his opening remarks, he and the Nation of Islam were not a political movement, but rather a religious one. Even so, the mixture of religious and political beliefs in some parts of these speeches leads to an overbearing manner. Still, this book is a fine example of Malcolm's early beliefs, and a good introduction to the teachings of the Nation of Islam.

The End of White World Supremacy is also interesting when compared with other works on Malcolm such as *Malcolm X Speaks* and *The Last Year of Malcolm X*, both of which deal with his last year of life. In this period, Malcolm went through a drastic reformation of his ideas touched on in this book; separation, black nationalism, etc. An examination of these other works against this book will illustrate the interesting progression of Malcolm's beliefs over the years.

Although this book contains heavy religious overtones, it is highly recommended to those interested in the early life of Malcolm X and what he stood for. It is also of importance to those who would like to gain an understanding of the beginning of the black power movement in the United States, which Malcolm helped begin. (JW)

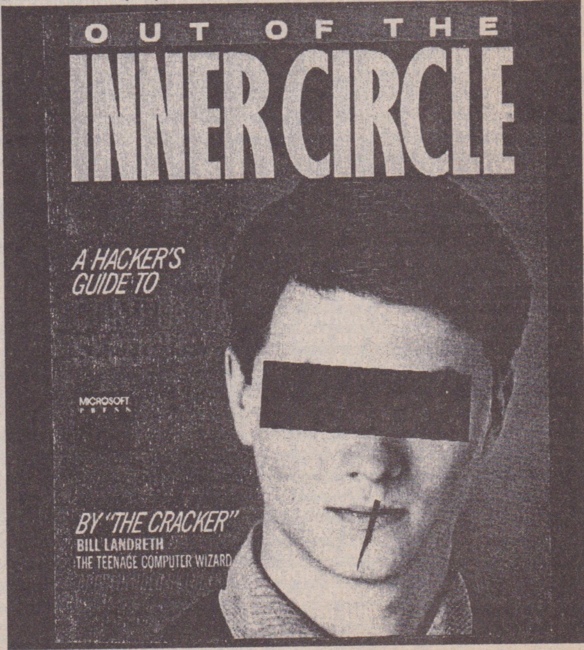


Hunter S. Thompson, *Generation of Swine: Gonzo Papers vol. 2*. New York, Simon & Schuster, 1988, 304 pp.

Hunter is back and, to no great surprise, he's angry as ever! This time, as with the Gonzo Papers Vol. 1 - Thompson has assembled a compilation of his writings over the past few years, in this case his columns for the San Francisco Examiner. While age and prolonged exposure to American politics have perhaps (arguably) tempered the good doctor's satirical fang a touch, I'm happy to report that he remains the only writer I know of who can get away with writing in a major U.S. newspaper about getting a good drunk going prior to an evening of high-speed driving! This fact in itself makes *Generation of Swine* well worth reading.

However, it is not for its outrageousness that you should get a copy of this book, it is for its insight! Despite the fact that Thompson (along with many other U.S. pols) makes several serious miscalculations about the American political climate in the '80's, he has still firmly established himself as one of the great North American political observers of this era. Of particular interest is the series of columns following the Iranscan hearings on television which were profoundly reminiscent of Thompson's coverage of Watergate some twelve years earlier. Though, as noted above, he does make some rather erroneous predictions concerning the matter, Hunter never fails to focus on the hearing with the sense of moral outrage which they so richly deserve. It is, as always, a pleasure to read his work.

Generation of Swine is not as good a book as The Great Shark Hunt or even Fear Loathing on the Campaign Trail '72. It is, however, a richly rewarding read for its humour, sapience, and all-round entertainment. My only great complaint is that it made me envious of San Franciscans for their easy access to Thompson's writings weekly, and I hate that! (SB)



Bill Landreth, *Out of the Inner Circle: A Hacker's Guide to Computer Security* ($19.95 Microsoft Press) Eugene Spafford *The Internet Worm Program: An Analysis*.

Style is important here, more so than most documents dealing with specific technical subjects. The Ghost, one Howard Rheingold, partially diluted Landreth's naturalistic bored white college overachiever style. Here and there, however, I got the feeling of browsing this guy's bulletin board set up for the Hacker elite known as The Inner Circle. The NSA could go over the book with a fine tooth comb and *perhaps* recognize the potential

BOOK REVIEWS

contained within. But without total immersion in the cultural wasteland of role playing games and computers as a means to an end in the California of the early 1980's . . . I doubt if most people will see this as anything but "A Hacker's Guide to Computer Security." But, if one understands the nuances of intellectual machismo (the only kind of machismo available to us), then this becomes a "A Guide to Hacking Computer Security." I didn't know you could leave a program running on a Vax that will con users into giving you their passwords. Not only did I learn about this program, I learned how to write it. Handy information, to be sure.

Yeah, we're talking total tips and techniques city.

But you don't have to 'read backwards,' as they like to say in the Loompanics catalogue (where this book belongs). In the slim section on security measures you could take his tips and figure out how to circumvent them, or just try what is supposed to be guarded against and hope it works. Nestled in between the psychology of hackers and the sociology of intimidating sysops we get loopholes in operating systems and famous blunders that have still gone uncorrected.

The details of the Inner Circle's exploits are pretty fucking inspiring. Makes me wanna break out the old demon dialer . . .

A couple of shortcomings, for either purpose of the piece. The book was written in 1984. And although the process of silicon evolution is way slower in the mainframe world, five years is a lo-o-ong time in this biz. Also the author, admittedly, doesn't know jack shit about IBM systems. Since IBM boxes make up about 80% of the mainframes, superminis and minis installed in the world the amount of damage possible from this guy and his friends is none too great. At least to the real world.

Total technowank bliss can be reached by obtaining "The Internet Worm Program: An Analysis." If you're conversant in C and Unix then you, too, can write a worm program similar to the one alledgedly designed and unleashed by Robert Tipton Morris. There's enough technical detail here for a good programmer to do the same sort of thing. Gods below! This is the stuff of electronic poetic life. The password dictionary alone is a DaDa zen rant. And most of the common passwords were omitted! VAXen when refering to more than one DEC VAX. A couple of great lines: "The worm would also fork itself on a regular basis and kill its parent." And, when refering to the alleged author(s)' motivation, " . . . we may someday hear that the worm was loosed to impress Jodi Foster. Without further information, this is as valid a speculation as any other . . ."

As an added bonus, Mr. Spafford has offered corrections to make the thing *more* effective.

And it's practically free.

Send a SASE with 85¢ worth of postage and a request for "Purdue Technical Report CSD-TR-823" to Department of Computer Sciences, Purdue University, West Lafayette, IN 47907-2004.

It's God. (JP)

MOVIE REVIEWS

Picking were slim this month in the punxploitation category, although letters are starting to come in with suggestions. I think I'm on to something here. Unfortunately, the makers of this column's feature film weren't. **CLASS OF 1984** is one of those drive-in movies that most of you have probably seen. I tried to avoid it, but failed. What a shame.

The basic plot is simple — gang of drug-dealing toughs terrorizes out-of-control high school. Said gang happens to be made up of punks. The leader is an unpleasant wave-o dude called Stegman, played by former sit-com heartthrob Tim Van Patten. He's a brilliant, but twisted, classical pianist/thug. As a villain he's also pretty boring. His main targets are wimpy-ass music teacher Mr. Norris, played by some nonentity, and a Good Boy played by a very young and chubby Michael J. Fox. There's also an amusing subplot involving Roddy McDowall as a drunken biology teacher who goes wacko when Stegman's gang skewers his lab animals.

Along the way to the obligatory triumph of Good over Evil, there's a death via falling off a flagpole whilst under the influence of bad drugs, unrealistic scenes of the punks jacking up the leader of a rival (black) gang to the tune of "Let's Have a War," some gnarly slam dancing and absurdly made-up teenage punkettes peddling pussy for PCP.

Best lines: Teacher 1: "I think Stegman's actually a brilliant kid." Teacher 2: "Yeah? So was the Marquis de Sade."

The ending was predictable and the violence was rather cartoonish, involving various icky ways to die (all implied rather than seen in "Friday the 13th"-style detail,) boring chase scenes and a sort of pseudo-crucifixion denouement for the villain. OK for viewing from the backseat or for an evening of video vegetation, but punxploitation at its worst.

Our second flick was a lot better and a lot more interesting. **SHERLOCK HOLMES VS. DR. MABUSE** was made in and around San Francisco last year by local filmmaker Peter Maravellis and friends Dave and Dione King of Brain Rust for a New York City cable show. Starring my favorite fellow MRR film reviewer Jerod Poore as the sleuth, the cast also includes Peter himself as Watson and Dione as the villain Dr. Mabuse, among others. (The ending features Eve Libertine of Crass in a cameo role as the woman speaking Welsh.) Brain Rust contributed a jarring and appropriate soundtrack. It was made on film and transferred to video, so the production quality is good, especially the scenes filmed in a very strange Pacific Heights mansion.

It's definitely surreal. The crafty Dr. Mabuse contacts Holmes and Watson via a maniacal Teddy Ruxpin bear, and the experience quickly takes its toll on Watson's mind. Psychedelic and enigmatic scenes drift together as Holmes follows a series of mysterious clues until the unexpected conclusion — which I won't give away. Needless to say, this is not your proper Basil Rathbone Sherlock Holmes.

I can't tell you if this film is available for sale, but Dave seemed open to trading tapes, at least. If it sounds like it's up your alley, drop a line to Dave and Dione King at P.O. Box 210208, San Francisco, Calif. 94121. Perhaps you can work out a trade.

Peter and Jerod are already collaborating on a new project, and I'll be sure to review it when it's completed. That's all for this month — please keep those cards and letters coming with ideas for movies by or about punks to review.

Is 60's nostalgia tastefully unfashionable yet? Or is it still tastelessly fashionable? I'm too depressed to tell.

Ciao! Manhattan has been playing the artrash circuit since forever, but I just got around to scamming a Beta version. Y'all don't expect me to go out in public, do you? Anyway, some absolutely archetypal Grux Caroliner cracker from Texas puts his life's savings into a junky boxy old mercedes so he can drive to Californication land and learn how to build a flying saucer. Or, at least contact the space brothers. Everyone he meets offers him drugs, but he thinks that RC Cola is purification health cleansing nectar and just says no. Susan EDIE, having escaped from a three year speed and smack binge under the auspices of Andy Warhol's ever present black and white Factory issue camera eye, hitchhikes topless along windy Pacific Coast Highway. Cracker hauls her back to her decadent fringe LA LA bush mansion run by demented Mom (the fast food pie entrapenuer guilt widow) and yet another hickoid hippie major domo. Cracker has polite tea and cupcakes conversation with Mom about space brothers and he gets Shanghai'd into being Susan Edie's playmate in her psychedelic bedouin tent pool playhouse.

It's twelve *click* twelve *click* twelve flicks in one.

So we flashblack&white to Edie Susan on speed with speed hooker sisters and speed acid alienated boytoy Paul America and pretendshit naration on the psychic orgasmic joys of methamphetamine communion with the universe that is Manhattan filled with all the famous face fifteen minute fame dropping shots.

What Christiane F. did for smack, this flick does for meth: it inspires a perverse fascination and desire for that extreme state of being.

Flash forward to color reality with R. C. Cracker trying to comprehend why he isn't turned on by the semi-comatose Susan Edie and her now huge knockers flopping about as she does imaginary phone calls to the editor of Vogue.

Flashblack&white dream meth Manhattan memories.

Now we got a sorta storyline about ultra powerful mobster pulling all the strings of Warhol and Johns and Paul America and Dealers and friends and family who all pull Edie Susan's strings and

push her hot little buttons. Paranoid wet dreams weave in and out in and out of color space sex shock treatment fantasies.

The mobster has a biker disco Moog synthesizer freak chauffer desperate to stay on the cutting edge of Moog Muzak technology, such as it was. Mobster hosts mini Woodstock tribal nature nudist orgies on his upstate estate. Allen Ginsberg baptises Edie Susan in a muddy pond. She is beatified as a Zen saint.

Cheerfully, the electroshock therapy puts an end to the memories.

Twenty years after the stupid facts we're saturated with sanitized vietrauma movies. Twenty years ago every other film was a World War Two all Amerikan heroic morality play in which the bad guys died and the good guys got wounded. Between then and now we were, still are blitzed with an endless Korean police action sitcom that taught us the true joy of camaraderie under enemy fire. Occasionaly we get some cinemaction dealing with the current conflicts. I guess if you want the popsych truth about Costa El Nicamala, you'll have to wait till after the Millenium. OK! OK! Keeping with the columnic theme of sixties retroviral nostalgia we deconstruct **Hitler's Children**, an awesome 1943 sensationalistic high school hygiene flavored docudrama about the Hitler Youth. Based on the book "Education for Death."

High Nazi Fire Elemental ritual: Obvious source of LAIBACH sound machine aesthetic. Incredible misinformation concerning geopolitical event timelines, and this while the history is fresh?!? Yet Hollywood knows about the concentration camps before Eisenhower. What gives? Main plot that gets in the way of the violence is the interpolitical teen lust with homoerotic undertones. The skinhead Nazi fullback lusts after American tomboy. High irony ahead: he's an American raised in Germany while she's German raised (until now) in America. He's the drill team captain, she plays the piano after dressing like a girl. So to get closer to the object of his desires, this Brooklyn Brunhilde, the AllAmerikan Nazi boy chauvanist leads his nattily dressed brown shirt drill team into the thick of school spirit gang warfare. Alternating between flirts and fights, we finally travel with Karl and Anna on picnic diplomacy, chaperoned by "Bob." Suddenly, whilst foreplaying hide'n'seek in the virgin wilderness a short bike ride from Berlin, Anna discovers a most polite and willing victim of JungFolken bondage rite of passage initiation.

"Please, comrade," he begs of Karl, "replace by bonds that I may prove my worthiness to the JungFolken. Heil Hitler!"

Under the omen filled sky, Anna and Karl forsake adolescent fantasies of Aryan kinder futures.

Flash forward six years to 1939 with Hans Fucking Fractured Flickers Conreid doing the paranoid fairy Voice of Hitler. And totally straight! He is God! Karl is now a properly facially scarred SS lieutenant. But there are still a few "Ve vere good Chermuns." running around. Now we got Hans F.F.F. Conreid as the slimely sophisticated and subtly evil minister of education overseeing Anna Miller's lawful metamorphisis into Anna Müller; fully indoctrinated into the ways of the JungFolken. But no! It's a front. Her denial advances Karl's career. Witness the brutality of eugenics therapy.

Her insubordination becomes intolerable. Finally she is threatened with a hysterectomy and/or lobotomy. Karl, sentimental to his virginal core, helps her escape.

Of course the Catholic Church is more than willing to provide sanctuary while preaching seditious sermons. Nowhere is evidence of the Vatican Concordant.

Flagellation is the true path to saintly martyrdom. Karl shoots Anna's torturer. He repents. He wronged the Reich and is glad to pay the ultimate price as an object lesson to the future of German domination of Europe. He insists on giving a statement detailing the error of his ways during a nationwide simulcast court martial. As "Bob" flees the Nazi tyrrany, Karl begins an insane rant glorifying freedom, Mom and apple pie. Stunned cabinent level ministers shoot him and Anna. They die holding hands, finally consumating their forgotten adolescent desires.

Every Man For Himself and God Against All. Direction and screenplay by Werner Herzog. Video - original. Language - never over dubbed English. Also known as "The Enigma of Kaspar Hauser".

This is a moving painting with each frame of the film worth framing. You can smell the lime and cover yourself in the colors which reflect the reality of the ideas that pan through the minds of the humans doing what they do in the early 1800's.

The German countryside as the backdrop is used in the most eccentric timings. Always tragic and beautiful. Kaspar Hauser is the spirit in human form that after years (since birth) of being in complete isolation in a no light cellar, suddenly finds himself outside in the so called real world. Standing alone waiting to be discovered, his dark intelligent knowing in black is perfect against the always-changing colors that surround him.

Herzog throws in subtle lens and light thoughts throughout the film which keeps a mysterious unknown quality alive. It is all so real, but hard to be sure what is happening until it happens.

The split second between nerve and brain react with pleasure! The dark arenas of big chunks of blank space last long enough to read in all of the important ideas!!

Herzog allows people to be drawn in as deep as desired. Kaspar knows all. His wisdom is pure and transcends himself. He does not need to prove anything. This is what creates the intense contrast between the characters in the film.

The ignorance of society is more obvious than ever and screams at us through Kaspar. His fellow human friends all deal with him on their own chosen levels. He does not survive very well with all of the help. It becomes quite obvious what the future holds for Kaspar. His friends finally decide to discover what he is really all about. Their choice of answers to solve the mystery of Kaspar Hanser is timeless. What depressing accuracy. Every human should be forced to see this film.

I hate talking about plots in movies because it's usually boring to re-tell a tale, and figure that if the story can be told there's no use in seeing the movie. Actually, most movies are that way—there's little point in seeing them, a fact you don't discover until well after you've suffered through them—but this observation goes a short way in quelling the constant search for that one movie that's going to make all the prior sitting through shit worthwhile. Unfortunately, I don't have a special film to report on, but if you're bored, you can do what we did recently, and make a theme night. Our theme centered around the scintillating topic of teenage rebellion, via Hollywood.

It all started with **Heathers**, that new film about teenage suicide. I promise not to go into the plot, even though I should, since the advertising campaign sort of misses the point. In fact, if it wasn't for the heavy dose of advertising this film is getting, it might have become a cult film—of sorts. Anyway, the entire 90-odd minutes seems seriously motivated by teenage alienation and how it gets channeled. In Heathers, it gets expressed by murder and suicide. The best thing about the film, for me at least, is the great performance by Christian Slater, who does a good take on James Dean. This sort of enlarges the film and makes it a modern version of a real classic, **Rebel Without A Cause.**

For a grungier view of alienation, you might next try a film that's been kicking around for a while called **Over the Edge**. It takes place during the late 70's in a new model housing development. The kids outnumber the adults, and since there's not much to do where they live, they mostly do drugs and get frustrated by boredom. Even though all of us can relate to this, it seems sort of ultimately inconsequential, since it gets kind of hard to relate to kids rebelling against having it too good. This is whitebread middle class rebellion, let's not put it down, I guess, it's real, but still. . .

Anyway, if during your formative years you never got to barricade a community of parents, teachers, businessmen and the law inside a school auditorium while you set fire to everything outside, get some vicarious pleasure and check this film out. It also has some early punk music and Matt Dillon in it.

For an even grungier view of alienation, see **Suburbia**. If possible, don't pay money to see it, since something about Penelope Spheeris smells of exploitation, no matter what it is. Still, most of the characters in this film seem damaged by real events, they aren't just fleeing from the good life. I wonder why Spheeris found it necessary to stage a rape in a club, though. . .

One of the best teen rebellion films, from the viewpoint of alienation, is **Carrie**. And one of the most artsy is **The Outsiders**—a great black & white film that stars a whole bunch of the so-called "brat pack" as well as Dennis Hopper as a broken dad, and Mickey Rourke as the mythical Motorcycle Boy.

If anybody is actually reading this stuff and has some more films to add-especially B Films—hey! send in your list.

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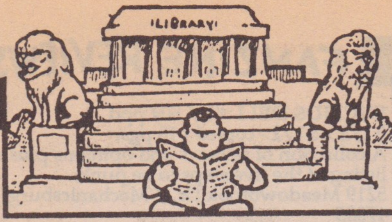


BETWEEN THE LIONS

A wrong address recently was printed in Between The Lions so here's the correct one: Decontrol Fanzine / 205 Dogwood Dr. / Lawrenceville, GA 30245.

Now the basics...When you send in your zine for review please include a post paid price and make sure the address is clear. I only review zine that share some sort of common ground with the content of MRR. I encourage all zines to send a copy to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which reviews countless underground zines!

-Martin

BAD TOAD #1 / free-50¢ ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
This first issue has interviews with Bludgeoned Nun, Majority of One and more plus reviews and a hardcore board game.
P.O. Box 6431 / Champaign, IL 61826

IT ALL LIES UNDERNEATH THE SURFACE
$1.00 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
A mixture of music, fiction, art and opinions. This issue contains an interview with Cringer.
546 Cecelia Ct. / Los Altos, CA 94022

DROP KICK #4 / free-no postage!
8 1/2 x 11 - copied - 26 pgs.
A worthwhile zine that contains a long interview with C.O.C. plus several political articles that cover animal rights, war and anarchism.
11565 Downey Ave. #3 / Downey, CA 90241

A.R.A. OF INDIANAPOLIS #1 / 75¢ ppd.
8 1/2 x 11 - copied - 15 pgs.
Th newsletter of the Indianapolis chapter of Anti-Racist Action Group. This issue contains articles, news clippings, info and contacts. Good effort!
P.O. Box 681404 / Indianapolis, IN 46268

THE PIT #3 / $2.00 ppd.
8 1/2 x 11 - newsprint - 44 pgs.
A very clean looking zine that covers metal and punk. This issue has short interviews with 32 local bands plus one with Kryst the Conqueror (Ex-Misfit-Doyle's new band), Sacred Reich and silly Exodus plus reviews and photos. The editor also has his own mailorder operation whoose catalog is included in this issue.
P.O. Box 9545 / Colorado Springs, CO 80932

THE AMIGO #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This was fast becoming a long standing zine from San Diego but has since moved to Northern California. This issue includes interviews with Neutral Nation and Bill Gandall (a Marine turned human) plus reviews, scene reports and opinions.
7887 Soquel Dr. / Suite C Box 127 / Aptos, Ca 95003

LAST WORD #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Interviews with Hardcore 918V, GG Allin and a good one with Mike Ness. Also included here are a couple pages of reviews, info and photos.
4995 Alta Dr. / San Berdo, Ca 92407

WARZONE #9 / IRCs
8 1/2 x 12 - offset - 4 pgs.
An anarchist newsletter from Ireland that covers politics, events and music.
P.O. Box 148 / Belfast Bt / N. Ireland

GOING ALL THE WAY #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A decent second issue that has interviews with Dag Nasty, Pillsbury Hardcore and D.O.G. plus reviews and opinions.
Adam Kates / 511 Glengarry Ave. / Toronto / Ont. / M5M 1G2 / Canada

POSITIVE OUTLOOK #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Interviews with Underdog, The Believers, United We Stand and Brotherhood plus reviews and photos. I wonder how many other zines have the same title and format? On a positive note, there's room for growth here.
1239 N.W. 22 Ave. / Miami, FL 33125

HOWL #3 / $3.00 ppd.
12 x 18 - offset - 48 pgs. - German
A huge zine that includes interviews/articles with Mudhoney, Flaming Lips, Rapeman, Sister Ray, Greg Ginn, Johnny Thunders and more. The zine also has long articles concerning Ted Bundy, gore movies, music news plus opinions and photos. This issue comes with a free 7" (see review section).
Situlistr. 44 / 8000 Munchen 45 / West Germany

ABSOLUTELY ZIPPO #9 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
East Bay news, humor, reviews, comics, games and political analysis of group division in the punk scene. These guys are nice but they drink too much.
1550 Mann Dr. / Pinole, CA 94564

FOR YOUR SKULL #18 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Quality art and message here mostly in the form of comics. This issue has an interview with artist Barry Brandon plus some reviews.
833 1/3 N. Formosa / Hollywood, CA 90046

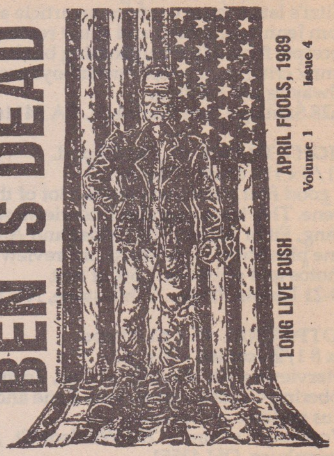
DOOMSDAY #3 / $1.00 ppd.
7 x 8 1/2 - copied - 24 pgs.
A interesting break from band interview format...this issue contains articles concerning Youth Liberation, cop oppression, nationalism plus reviews, poetry and comics.
5980 Sonnet Ct. / N. Ft. Myers, FL 38903

GLEET #3 / $2.00 ppd.
8 1/2 x 11 - copied - 54 pgs.
A interesting zine that solely covers the band The Fixtures. This issue includes interviews, opinions and photos of the band plus a collection of reviews. The best part here is the large list of radio/press contacts!
P.O. Box 16283 / Encino, CA 91416-6283

HIGH COST OF THE CROSS #3 / $1.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
This issue has interviews with Instigators, Wind of Change, Plaid Retina, Bulimia Banquet and a couple other bands. Of course there are a couple pages of reviews and photos included in the middle of the zine. Good effort.
P.O. Box 12005-632 / Bakersfield, Ca 93309

WHAT NOW? #3 / $2.50 ppd.
8 1/2 x 11 - copied - 48 pgs.
Dr. Weasle and staff concentrate on writing with this issue which contains several articles, opinions, long reviews, poetry, short stories and fiction. Good reading--a mixture of music, politics and humor.
23 Nelson St. #13 / Kingston / Ont. / K7L 3W6 / Canada

REJECT #2 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A strange collection of stuff here...this issue includes an interview with The Elviseaters and the res
t of the pages are filled with strange news clippings, fiction and clip art. Fuck facts on bad acid.
1991 Madison St. / Eugene, OR 97405



BEN IS DEAD #4 / $1.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
A local L.A. zine that with this issue features interviews with Chemical People, Keith Morris and Bulimia Banquet plus pages and pages of record and show reviews.
P.O. Box 3166 / Hollywood, CA 90028

SHURA #9 / $3.00 ppd.
7 1/4 x 10 - offset - 60 pgs. - Japanese
A very slick looking zine that covers the Japanese punk scene in every detail. This issue has tons of interviews, articles, reviews and photos plus art and opinions. Looks interesting.
3-19-3-1F Yayoicho / Nakanoku / Tokyo 164 / Japan

NO PICNIC spring / $1.00
newspaper - 28 pgs.
An anarchist newspaper that is filled with information and news concerned with politics and anti-politics plus equal attention is given to graphics and art. Good.
P.O. Box 69393 / Sta. K / Vancouver B.C. / Canada V5K 4W6

TEMPER TANTRUM ANTHEMS #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Cool comics and opinions that deal with many different social and political subjects. The guy (Chris Lauer) that put this zine out had his art featured in MRR not too long ago.
12 William St. #2 / Mystic, CT 06355

Chris Dodge help do some reviews this issue...the ones he did are a lot like his record reviews

FANZINE REVIEWS

INCOHERENT #12 / $1.00 ppd.
11 x 8 1/2 - copied - 12 pgs.
Mitzi's latest issue contains an article about Tom Jennings, record and show reviews, more excerpts from Mitzi's upcoming book and a funny critique of telephone annoyances. Always good reading.
3628 Santiago, San Francisco, CA 94116

RIGHT TRASH #1 / $1.25 ppd.
8 1/2 x 11 - offset - 24 pgs.
A good first issue that covers a lot of the NYC scene. This issue contains interviews with Our Gang, Fit of Anger, The Uprise and All For One plus show reviews, record reviews, photos and opinions. Lots of text.
20-21 Utopia Pkwy. , Whitestone, NY 11357

POTPOURRI #5 / $1.00 ppd.
7 x 8 1/2 - copied - 20 pgs.
Interviews with Majority of One, Econo Christ, Sobering Consequences, War Zone and more plus reviews and photos.
c/o Jenny Cousino / 273 Windsor Ct. / Perrysburg, OH 43551

FIEND ZINE #1 / 50¢ or trade
5 1/2 x 8 1/2 - copied - 32 pgs.
A first attempt here that includes a short interview with Snot Labeled plus other bands, info, reviews, art and opinions. Kinda rough.
145 Beaver Rd. / Oak Run, CA 96069

DO IT #1 / $1.00 ppd.
4 x 6 - copied - 16 pgs. - Dutch
10 record reviews, 4 pictures of Cammie, a couple old pictures off of some U.S. records. A bit skimpy.
Verhaeghe Edward / Kerkstraat, 1 / 8720 Kuurne / Belgium

THE ILLITERATE DIGEST #3 / 75¢ or trade
7 x 8 1/2 - copied - 32 pgs.
Interesting thoughts on drugs, boycotts, A.L.F. (the organization, not the TV show), as well as poetry and reviews of shows, zines, and cream sodas. Interviews with PHC and Flaming Lips. Pleasant.
1460 Fairway Road / Pembroke Pines, FL 33026

JUST THINK CONTORTION #4 / $1.25 ppd.
8 1/2 x 11 - copied - 18 pgs.
More skate photos than you would ever want to see plus interviews with Voivod, Insight, and others. The usual fare of reviews, photos, and other stuff. Nice anti-nazi back cover.
P. O. Box 305 / Portage, MI 49081-0305

LAVANDERIA KAOS #4 / $2.00 ppd.
6 x 8 1/2 - copied - 32 pgs. - Spanish
Looks cool. I just wish I could read it. Lotsa band stuff including interviews with Maximo Volumen, H.H.H., and Eskuto Jatx. Political type stuff, too.
Ismael L.G. / Trav. Sor Candida 2 / 13300 Valdepenas / Cuidad Real / Spain

PHILLY ZINE #8 / $1.25 ppd.
8 1/2 x 11 - copied - 50 pgs.
Wowie! Lotsa shit to look at here. Record and show reviews that refuse to end. Danzig and M.O.V. interviews among others. All done with a sense of humor.
101 Princeton Rd. / Glassboro, N.J. 08028

TREES #1 / $2.00 ppd.
7 x 8 1/2 - copied - 28 pgs.
An anarchist environmental zine that deals with just....trees. This issue includes articles about tree spiking, planting, growth, rainforest plus poetry and art. This zine is put out by Nicole at Urgl-Orp.
P.O. Box 2541 / Station D / Ottawa / Ont. / K1P 5W6

DESTINY #3 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
Interviews with Breakdown, Blind Approach, Hogans Heroes plus some reviews and a few photos.
18 Malaga Dr. / Trenton, NJ 08638

WRONG CONCLUSION #2 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
A great second issue...interviews with Gwar, The Fiendz, Bazooka Joe and Rednecks in Pain. Also included in these pages are reviews, articles and cool looking layouts.
217 Clark St. #4 / Bristol, VA 24201

POSITIVE INFLUENCE #4 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with Slapshot, Stand Clear, Bottom Line, Social Justice and Refrigerated Nurses plus reviews, opinions, photos and local news. This zine refreshingly covers both the punk and hardcore scenes.
1031 Santa Cruz St. / San Pedro, Ca 90731

EROSION #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Interviews with Rebel Waltz, Gruel and Imminent Attack plus a couple other short news pieces on bands. Kinda short and rough.
2134 South 12th St. / Manitowoc, WI 54220

SCHWALTZ #1 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
A good first issue that covers the basic opinions of such bands as Cringer, Blind Approach, Progression and Just-Us plus opinions and contacts.
513 Prairie / Downers Grove, IL 60515

ALIVE AND DIRECT #3 / $1.25 ppd. (cash only)
8 1/2 x 11 - copied - 30 pgs.
Interviews with PED, No Fraud, Agnostic Front and Jersey Beat editor Jim Testa, plus a bunch of short reviews and some full page photos.
20 Worths Mill Lane. / Princeton, NJ 08540

ANARCHY #18 / $1.50 ppd.
newspaper - 32 pgs.
An interesting collection of opinions, articles, news, lettters and graphics concerning political topics from an anarchist perspective. Good and worth checking out!
C.A.L. / P.O. Box 1446 / Columbia, MO 65205

MAYBE TOMORROW #1 / 50¢ ppd.
11 x 8 1/2 - offset - 6 pgs.
Local news, lots of reviews and political art. Meaningful.
P.O. Box 203 / Freeman, WA 99015

NOISE, NOISE, NOISE #3 / $3.00 ppd.
8 1/2 x 12 - offset - 50 pgs.
Tons to read including interviews with Dissent, Outrage/Rebellion, 4 Blind Mice, Chorus Abuse plus reviews, short stories, comics, info and opinions.
c/o Top FM / P.O. Box 40146 / Casuarina NT / 0810 / Australia

ZAP #11 / $3.00 ppd.
8 1/2 x 12 - offset - 56 pgs. - German
Good interviews with Youth of Today, Lethal Aggression, Lacs, Cosmic Wurst, Revelation Records, Die Toten Hosen and more. This issue also gives a lot of space to reviews, political articles, opinions and photos. Consistent and together.
Schutzenstrasse 6 / 6650 Homeburg / Saar / West Germany

SKIN AND BONES #5 /50¢ ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
Loads of local coverage via interviews, articles and reviews plus scene reports and other bits of information!
P.O. Box 49245, Austin, TX 78765

BRAKE FLUID #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 8 pgs.
Most all of the pages are given to the local music scene through reviews and short descriptions.
P.O. Box 24376 / N.O., LA 70184-4376

EUCLIDS DELI #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A collection of reviews and opinions plus a listing of the five steps to be punk.
5219 Meadowbrook Dr. / Mechanicsburg, PA 17055

EAR OF CORN #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This third issue includes interviews with Hermanos Guzanos, Big Butter, The Meenies and Pocket Fishermen plus a Sockeye tour diary also reviews and articles.
P.O. Box 2143 / Stow, OH 44224

FOURTH REICH UPDATE #3 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
According to the editor the Fourth Reich is organized religion. This issue contains a lot of watch dog information and a couple in depth articles on the zines subject..."Religion...it's laughable!" Good reading.
P.O. Box 536 / Rustburg, VA 24588

GREED #6 / $3.50 ppd.
8 1/2 x 11 - offset - 64 pgs.
This slick zine from D.C. puts out another thick issue, besides art, reviews and photos this one includes interviews with Wire, Band of Susans, Naked Raygun (shitty layout Kurt) and others plus a long in depth discussion with Bob Burden who draws The Flaming Carrot Head (cool full color cover). Overall this issue lacks a bit in substance and seems just a bit too clean. Where's the dog reviews?
P.O. Box 39020 / Washington, D.C. 20016

RED RASPBERRY #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Articles and reviews make up the content for this zine. This issue has articles concerning the Police State of Florida and vegetarianism plus poems and other political concerns.
U.S.F. #3146 / Tampa, FL 33620-3146

GOOD NEWS FOR HYPERACTIVE CHILDREN #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - - 24 pgs.
The content here is mostly made up of photo montages, news clippings and humor...political and social.
907 Winthrop Ct. / Zion Il. 60099

LOADED QUESTIONS #1 / 75¢ ppd.
8 1/2 x 11 - copied - 24 pgs.
A great first issue with a long interviews with New Jersey's Sticks and Stones plus loads of record reviews, photos and a good attitude towards overpriced records. The graphic appearance is clean and the content interesting. Get it!
421 Elm St. / Westfield, NJ 07090

DISTORTED VIEW #7 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A very spirited zine. This issue contains an interview with the Libido Boys and also has reviews, letters, opinions, comics, humor and a lump of cheese.
412 Holly Ln. #11 / Mankato, MN 56001

NEW IRON COLUMN latest issue / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This zine has been going for six years and after a long absence it's back with several short articles concerned with such topics as gun control, free choice, racism and more. The stand out here is an article about Buenaventura Durruti, an anarchist active in the Spanish revolution.
P.O. Box 3266 / El Segundo, CA 90245

DEAD LETTER #3 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A pretty loose format here that mainly consists of news clippings, political slogans and interviews with A Solution, Headstrong plus more.
c/o Art / 7146 Remmet Ave. #120 / Canoga Pk., CA 91303

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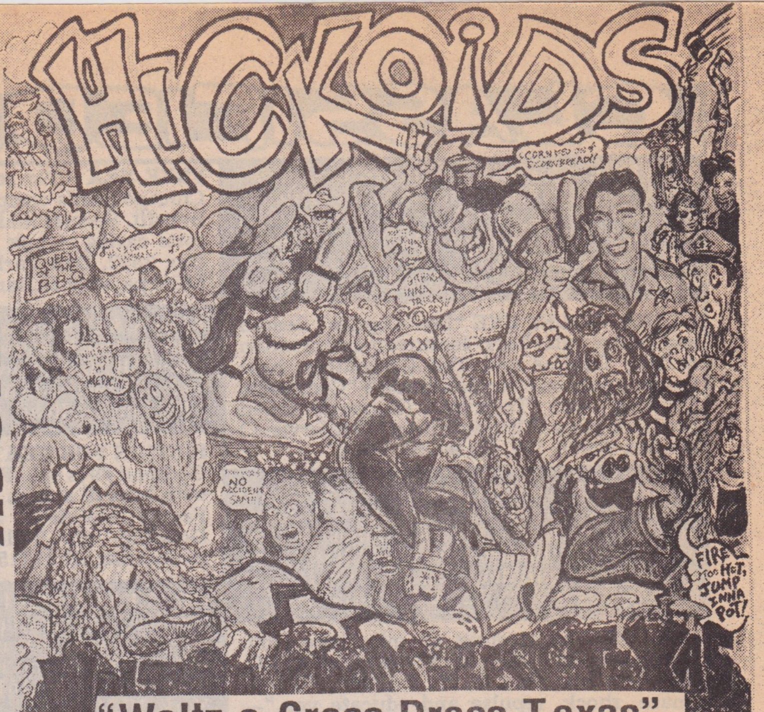

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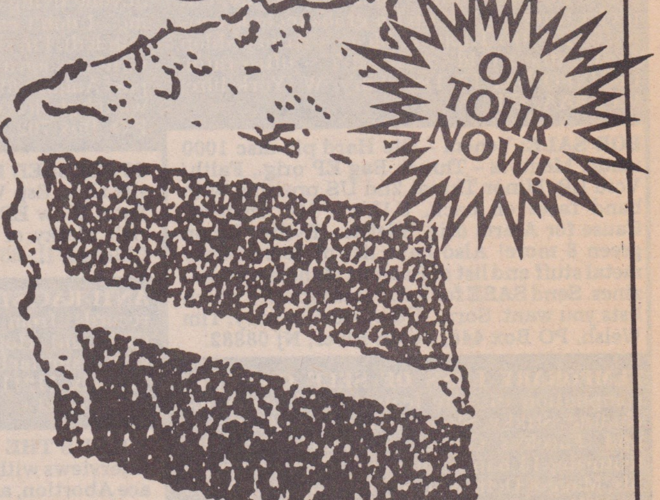

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WANTED: Chiefs-Blues, Deep Wound 7", White Trash 7", Hollywood Squares "Hillside Strangler" 45, Busted At Oz comp., Mudhoney45 (brown vinyl). I got tons for trade. Will buy too. Send list to: Steve, 1443 W. Port-Au-Prince, Phoenix, AZ. 85023.

ULTRA VIOLET EYE "Los Angeles" Search and Destroy playboys" features members from Artistic Decline and The Detonators. New songs appear on compilation LP's "Composite Drawing" and "Tantrum". (Formerly called Les Larmes see Flipside Winter '89 interview.) PO Box 90009, LA, CA 90009, USA.

DEADHEAD COMPILATION - Send cassette of Grateful Dead cover song(s), band information. Will be traded between bands, not for profit! "In the future, everyone will be open-minded for 15 minutes." - Andy Garcia/ Age of Reason, Box 862003, LA, CA 90087, USA.

JAIL US...The riveting 45 min. tape from Donny the punk, still only $2 cash from APRC, 151 First Ave. Box @, NYC 10003. "It will amaze, shock, repulse and educate you."—MRR; Pretty intense and interesting—Flipside.

DEEJAYS, ZINE EDITORS: will punx forget what it's all about? Not if we know our own history! To help, I've made a set of 2 C-90 tapes, suitable for radio: "Classic American Punk Sampler 1975-79" $5/ set cash only from Donny the Punk, 185 W. Houston St. #4B, NYC 10014.

HIPPYCORE! #6 is coming your way soon! We want to apologize to all bands, labels, promoters who sent stuff for review, the next issue is coming soon. (And it's a doozie, let me tell you) Also don't forget Dead Silence and Hunger Artist EP's are available (2.75 each, 2 for 5.$) (Overseas 5$ each, 2 for 8$) Thanx everyone we love you! Maximum JacknJoel Hippycore, PO Box 195, Mesa, AZ 85211. P.S. Love the earth, hate the 70's.

WANTED: Trouble - Assassin/ Tales of Brave Ullyses 12" mint condition, Metal Massacre IV (4) LP (mint), Trouble - Skull LP (mint), Slaughter - Fuck of Death 7" (mint). Will pay, but prefer trades - stuff up for grabs include copies of Electro Hippies, Mege - Armegeddon Death, (the world's shortest 7" - ultra rare). Cecil, PO Box 17, Dewsbury, W. Yorkshire, WF2 8AA, U.K.

FOR SALE: Venom - Die Hard pic disc 1000 made, Mentors - Thrash Bag EP orig., Faith/ Void LP, Minor Threat 2nd US pressing with band faces on back, F.U.'s - My America, Cause for Alarm orig. Misfits - Evilive Lp on green 8 more! Also have list of $3.00 punk/ metal stuff and list of Famous Monsters magazines. Send SASE for list. Please specify which lists you want. Sorry, US customers only. Tim Welsh, PO Box 446, South River, Nj 08882.

TEMPORARY LOSS OF SELF CONTROL compilation cassette featuring 14 bands including: Stikky, Sloppy Seconds, Outcasts. $3 ppd. Faceless Crimes compilation cassette featuring 13 bands including: Just Cause, N. Ids, Maggot Deth. $3 ppd. Both tapes for $5.00 ppd. Dave Durham, 16550 Cederama, Mt. Clemens, MI 48044.

COMPULSORY OVERTIME—Volume 2 cassette is now available. All your favorites including Lisa Suckdog, the Backyards, Nomuzic, Accidental Tribe, Bellevue Boys, Thick Slimy Whisper, and If-Bwana! $3 only. M. Casner, 774 48th St., #2-R, Brooklyn, NY 11220-2218.

FREE SEX - No really, Guidance Internal. Chicago poet's comp. 8 poets, 60 min. Bob Z. Benefit. Special limited edition coloured cassette casing. 4 bux ppd. Zadfruc Tapes, PO Box 3592, Oak Park, IL 60302. Checks and MO's payable to Randy Lancelot.

$4 LPS, $ 12"S. Severed Heads to SOD to The Cure and back. Record collection for sale. Not much HC but many imports and styles for anyone's tastes. Send large SASE for list. TZ, 1401 Fuquay Road, Evansville, IN, 47715.

FICTION FOR HEATHEN MINDS! The new Godsend #9 is out. Features expanded format with tons of stories and artwork, plus 2 Car Family interview! Just $1 or trade. Write Godsend, c/o Todd, 1401 Fuquay Road, Evansville, IN 47715.

GROT FANZINE #4—with 7 seconds, Operation Ivy, Indiana's Rattail Grenadier, Canada's No Mind, a Brian Vermin pinup, and lots of reviews, pnotos, and other cool stuff. Only a buck, too! Grot, 151 First Ave., Box A, New York, NY 10003.

SCOOBY SNAX, comp. from Punk Floyd Productions. Featuring Bluck!, Gotham City Police, Lethal Injection, r.h.d.m., A.t.i., Impact, and 6 others. 60 min.—$4. Punk Floyd Productions, 2305 Vance Dr., Florence, SC 29501.

CONCRETE JELLO—Many Voices of God cassette, E.P. $4. James Brown's Bathroom cassette E.P. $3. 1218-1/2 Park Ave. South, Lacrosse, WI 54601.

WALK ON GLASS, Sniff Enamel, Break into buildings!!! Reedickulust #1 available finally..."No redeeming value whatsoever," said a cop (now paralyzed)...Int.s with So Much Hate, Corrupture, No Fraud, Chuck Atomic Comic, Target Practice, and Jenny Talking About Jail, plus tons of crap opinions...$3 postpaid to Freddy The Bastard, P.O. Box 14932, Gainesville, FL 32604. $5 overseas.

HELLO, MY NAME IS MAX and I will be living in Niigata City, Japan for a year. I want anyone living in or around this area to write me. I don't care what you're like (just open minded), I'm sixteen and an anarchist. Try to write as soon as possible. Don't bother writing past August '89. Send a photo or whatever you want but please write if you're out there! Max, P.O. Box 702, Redmond, OR 97756, U.S.A.

OPPRESSED RECORDS wanted by anti-racist skin. Esp Work Together/ Victims 7" and Fatal Blow EP. No capitalists please, I'm not rich. Corky of ARA-S.C.A.R. PO Box 11211, Chicago, IL 60611-0211.

ANTI-RACIST SKIN (black) searching for records from Voice (W. Ger.), No Debt (Belguim), Hope and Glory, (IT.) or info on said or similar bands. Corky c/o ARA-S.C.A.R., PO Box 11211, Chicago, IL 60611-0211. No capitalists!

WHAT'S THE POINT fanzine #3 is out now! Interviews with Grudge, Self Infliction, Grimace Abortion, and Dissent. Photos reviews and more! 32 pages for $1.50 ppd. USA/ surface and $2.50 ppd. (airmail) to Mosh Frog Productions, PO Box 461, Bellflower, CA 90706.

STILL ANGRY? DISTRIBUTION - Write for your very own copy of our distribution list...We are non-profit so you get lots of good stuff for cheap. Sorry, but we don't carry any G.G. Allin. 100 Russet Ave., Toronto Ontario, M6H 3M3, Canada.

COMPOSITE DRAWINGS compilation LP: 60 minutes of Crash & Burn! Sacred Denial, Damage, Instigators (UK), Sosumi, Artistic Decline, Spiderbaby, Mass confusion, Necromantix, Angel of the Odd, Piano Moscow, Malcontento, Ultra Violet Eye, Big City Orchestra; more. On Deco Records.

NEW AND USED HARDCORE by mail. Recent and out of print titles. LP's and &'s. Write Ragin' Records, 608 N. Fresno St., Fresno, CA 93701. Or call: 209-485-9926 Mon.-Sat. 11:00-5:00.

PUNK-PALS HAS MOVED to surfin' Santa Cruz, along with 3 dozen members and counting! Add your name to the monthly penpal list for just 2 bucks, or 3 IRC's. It'll stay there for 6 months, and think of all the cool dudes and babes you'll meet during that time! After you get the 1st list, monthly updates are just a buck, or 2 IRC's. So quit feeling so alone...send your age and write everything you want printed about yourself, with $2 to: Tim Arquette, 332 Columbia St., Santa Cruz, CA 95060.

SMORGASBORD is looking for Y.O.T. pictures for Europe tour for zine #3. Will trade records for them. Anyone looking for records to trade please send list and wants. Smorgasbord - 137 Washington St., Apt. #302, S. Norwalk, CT 06854. "X Marks the Spot" for trade.

WE HAD A FEW RETURNED ORDERS in the past couple of months--James Burgess-Mpls, Doug Jarrett-Charlestown, NJ, Mike Williams-Las Vegas, Ken Powers-Hazelton, PA. Please contact Alternative Tentacles/ PO Box 11458/ SF, CA 94101/ Attn Mail Order Dept, with a correct address and what/when you ordered and we'll rectify the situation ASAP. Thanks! Please include a phone number.

DO YOU WANT MISFITS Cough/ Cool or Horror Business? Then look somewhere else! But if you are interested in trading tapes, videos, flyers then write to me. Doggy, 11 Country Lane, Collinsvelle, CT 06022. Like Henry says, just do it.

FOR SALE TO HIGHEST BID: Chain of Strenth, GV: Abused 7": AOF What We Want...7":Adolescents Welcome to...7":Angelic Upstarts Out of...7": Black Flag Louie Louie (Posh Boy) 7": Crippled Youth 7": Damned 7"s: Fear Fuck Xmas 7": Gang Green Solout & Skate to Hell 7"s: Naked Raygun Flammible Solid 7": NYC Hardcore Together 7" BK or GV: 7 Seconds Skins...7": 7 Seconds Blast From...7" GV or CV: Slapshot 7" RV or GV: Token Entry 7": Undead Nine Toes...7": Underdog 7" 1st press (no art on back): Warzone 7" 1P: Youth Brigade (CA) 7" RV or BK: Project X 7": SSD Kids...LP: Wanted: Positive Peer Pressure t-shirts will pay $$$ or trade. Also Project X Blue longsleeve will pay $$$ or trade hefty. Thanx. Sale ends June 15. Which Way Records c/o Ness, PO Box 4833, Oakbrook, IL 60522-4833. 312-325-5758 ask for Chris.

HELLO AUTONOMOUS AVATARS of chaos. Maybe you've heard that this years anrachist gathering is being held in San Francisco from July 20-25. Maybe you are thinking of going but don't have anyone to travel with. Well you are in luck, I'm from the east coast (New Jersey) and I need travel companions - even if you not from New Jersey. I'll go with you even if you're not on my way. The time to make plans is now. Write me if you're interested in going or if you just feel like writing. My address is: Jennifer Morin, 6 Potterstown Road, Lebanon, New Jersey 08833. The address for more info is: Anarchist Conference and Festival '89, 1369 Haight St., SFCalifornia 94117.

CLASSIFIEDS

40 WORDS $2

IMPULSE MANSLAUGHTER, False Liberty, Disorderly Conduct, Ron Reckless, The Offenders, Maggot Sandwich. Famous hardcore of Punkland Sixxx. $1.25 ppd payable to Craig Hill, POB 361343, Milpitas, CA 95035 Outside US/Canada add $1.60 foreign airmail postage. No checks!!!

ATTENTION HARDCORE PUNKERS Dumpster Dive Fanzine #2 out now - Doa - Henry Rollins - UK Subs Also #1 Exploited - Toxic Reasons Prong Each $1.50 ppd cash/ money order payable to Jack Etes/ 74 Osborne Ave/ Norwalk, CT 06855.

AUDIO/ VIDEO TAPES: For sale/ trade. Lots of Misfits, Samhain, Dolls, Pistols, Plasmatics and Ramones. Send SASE or your lists for mine. My interests are all above bands and Dead Boys, Dickies, Avengers, Iggy, Damned, Cramps, Necros, Joan Jett, X-Ray Spex. Also want records by these bands. Please write to Eric, 9091 Sioux St., Redford, MI, 48329. Will reply ASAP. Also want complete discographies of bands or tape. Can you help? Thanx.

MISFITS-COLORED VINYL 7" of 'Walk Among Us' outakes. 7 songs. Red vinyl, yellow vinyl, # id. copies have 3 of each $10 each. Eric, 9091 Sioux St. Redford, MI 48239. Will trade for other boot Misfits 7"'s.

ENGLAND 77 photo zine, available again. Photos, discoraphies, fanzines, record sleeves. including: Sex Pistols, Clash, Eater, Adverts, Drones, Chelsea etc. $3 or your bands demo for a forthcoming compellation tape. Dark Star, 86 Moseley Wood Walk, Cookridge, Leeds, LS167MG England.

SNAKE RINGS FROM NEPAL: Each 75p (UK), 80p (Europe), £2 (US/ world) or per pair- £ 1.25 (UK), £1.50 (Europe), $3 (US/ world). From: Acid Stings, PO Box 22, Hitchin Herts, SG4 OHA, England.

BANDS NEEDED for International comp. tapes. All styles reviewed. Excellent opportunity for world wide exposure. Volume I "sold out" all over the U.S., Send material to SMM Enterprises/ PO Box 4166/ Florence, SC 29501.

ATTENTION all bands, zines, and labels. Our firm is interested in carrying your product. Please send us any material possible. Excellent opprotunity for exposure and income. Mail to: SMM Enterprises, Box 4166, Florence, SC 29501.

FLOTSAMANDBEDLAM is an implosive outburst of self. Not a scene zine. An idea forum for which nothing is too subtle or extreme. $2 + 2 stamps. James Chionsini, 701 Kent NW, Albuquerque, NM 87102.

JAPAN PUNKS/METALS!!! I really want this records: Swankys-Best of..LP, Anarchy-1st&2nd LP, Zouo-EP, Kuro-EP, Gas-flexi, Execute-Hc Temptations EP, and many more. Hope you help me!! I have good records to trade/ change. Write to: Tyman c/o Temple of Love Records, Oberrecht 7b, 2082 Neuendeich, West Germany. Inhuman Conditions EP and Hellbastard EP available from the same address, $5 airmail.

TWO LOST FRIENDS: Heidi Gore from Lake Villa Illinois, Tom Best from Chicago, Illinois - I haven't heard from them for years and, in retrospect, I feel we've lost something very, very special. Please write, phone, visit, love Darren, 43 Providence St., Greenbank, Plymouth, Devon, England, UK. Telephone - whatever code is + 665135. P.S. There is more to life than anger; listen to your heartbeat.

UPCOMING FIRST ISSUE of West Coast Zine with emphasis on positive and straight edge bands and topics. Need material such as: scene reports, photos, tapes (for review), artwork, and interviews. Will respond to everyone and everything who writes. New Inner Strength 12-song demo now available for $3.00 ppd. T-shirts also available for $7.00 ppd. Contact: Steve Conroy, 3600 Data Dr. #513, Rancho Cordova, CA 95670.

HARDCORE TAPE TRADERS - I have lives from DRI, Youth of Today, Misfits and more. I also have demos from other bands. One stamp gets list! Write Steve Perry, 812 Osage Ave., Melbourne, FL 32935.

IF YOU KNOW of any compilation videos, LP's or cassettes that GG Allin is on I would really appreciate the name of the comp., label, company, year of recording and GG song(s) on it. A dirty toenail will be sent in exchange upon request. The person who videotaped the Febuary twelth GG Allin show at Blondie's in Detroit please write or call me. Any audio tapers also. Terry Snider, 923 Campbell Walled Lake, MI 48088. (313)363-1494.

BURNT OFFERING #3/ ON LINE #1 split issue, interviews with Slapshot, Evasive Action, Infest, plus reviews, and opinions. Send $1.25 to Dave Sine, 21752 Pacific Coast Hwy. #13A, Huntington Beach, CA 92464. New bands send us demos for review!

I'LL SEND YOU a rare GG Allin video for your live video of a GG Show. Terry Snider, 923 Campbell, Walled Lake, MI 48088.

CONFUSED w/ PTL Club, Bhoppal Stiffs, Infest + 11 more and A Perfect Fit w/ Christ on a Crutch, Final Fear, Immoral Discipline + 8 more. Both are great quality 90 min. cassettes w/ 12 page booklets. Send $4.00 ppd. each to: Bob c/o Punch-Drunk, PO Box 4641, Chatsworth, CA 91313.

PLANNING TO TRAVEL this summer?: Get our last two issues for $2 includes dirt cheap but nice places to stay in party cities Amsterdam, Paris. Cool traveler newsletter, PO Box 11975, Phila., 19145.

WANTED: Dicks-"Hate the Police" & Stains "John Wayne was a Nazi" 7" Send lists to Thomas Foster, 9521 Greenwood Drive, Des Plaines, IL 60016.

WANTED: Complete set of Slash magazine. Good $$$. Write to Thomas Foster, 9521 Greenwood Drive, Des Plaines, IL 60016.

AVENGERS FAN wants any and all original Avengers items! Records, pins, flyers, photos, etc. Old California punks let's correspond! I like Dils, Nuns, Germs, most old punk. Bill, 214 Crain Ct. Circle, Apt 2B, Glen Burnie, MD 21061.

22 YEAR OLD male punk interested in corresponding with anyone interested in trading flyers or demo tapes, anything ranging from punk to industrail, I'm travelling to England Dec. 89, I would like to get pen pals from the UK. I'm also into trading hardcore and horror videos, I have rare horror and cult classics! I'm mainly looking for Rudi Peni, GG Allin, Baby Astronauts, Big Black, Cosmic Psychos, flyers. Write: Shawn (Sparky) Kessler, 7 Gardenview Dr., St. Peters, MO 63376.

DIE HARD DIE HARD DIE HARD Die Hard Die Hard Die Hard Die Hard Die Hard Die Hard Buy the fuckin demo now!! Todd Lowell, 638 Charette Rd., Phila, PA 19115.

ATTENTION BANDS!-We are desperately in need of material for radio airplay! Please send tapes, vinyl, etc., and band outline for extensive airplay in the midwest to: FM 101.3, 3066 Central Ave., Dubuque, Iowa 52001.

STRAIGHT EDGE/ POSITIVE HC bands wanted for upcoming compilation. Positive and aware youth dedicated to making a difference and true to the movement. For complete info contace: Fast-Forward Productions, 215 15th NW, Mason City, IA 50401.

AUCTION! 35 7"s send SASE and 5¢ to P.B., PO Box 692, Hanson MA 02341.

GAY FEMALE, 18, seeks correspondence with the same/ looking for potential relationship, but also seeks friendship/ because of oppressive environment DO NOT put any revealing marks on envelope except return address. Claire, 1320 Bouret Dr., San Jose CA 95118.

WANT- O.O.P. SUBPOP singles except S.4./ Mudhoney, Embaressement- Sex Drive 7", SSD- Kids 12", Wierdos- Nutron Bamb and Deep Wound 7". Pat Burke, PO Box 692, Hanson MA 02341 (617) 294-1523 before 11pm E.S.T.

RECORD AUCTION: BIG BLACK "Headache" (body bag) EP. Butthole Surfers "Cream Corn pre-release green or red vinyl, Motorhead "Orgasmatron" autographed, Guns N' Roses "Live Like A Suicide" on Uzi Suicide Recs., The Creatures "Right Now" 7", Meat Puppets "In A Car" 7" on World Imitation Recs., Minutemen "Beanspill"7", 7 Seconds "These Boots..." 7" green vinyl, Sonic Youth "(over)Kill Yr Idols", "Death Valley 69/ Brave Men Run", Marilyn Moore" (live) from Chemical Imbalance fanzine #4, singles. Please write to Steph, 14071 Daubert St., San Fernando CA 91340, USA.

RECORD COLLECTORS- Misfits, Horror Bussiness "yellow vinyl" with insert, Together 7" (#4 of 100), all revelation 1st pressings SASE or $1 (for my zine HOOPA). Sonny, 2870 Golf Circle, Emmaus PA 18049 WANT Antidote, bids, trades.

18 YEAR OLD FEMALE/ alternative/ lonely/ wild/ misunderstood/ seeks correspondence with anyone anywhere who wants to write/ I will answer all letters/ write soon!/ Nicole/ PO Box 18266, San Jose CA 95118.

DARK, BROODING, ANGRY, insightful spoken word "R.I.P." 45 min. tape by Brian Douglas Clemons. Special appearance by GG Allin. $3.50 TPOS 20 Station Rd., Brookfield, CT 06804. (203) 775-9079

HELP! I think I'm the only girl in the world who likes Industrial music! I'll be moving to Boston in Aug., where are the places for me to go? Anyone with an idea: Write Keri Shaffer, 4101 "W" St. Apt. 201, N.W. Wash. D.C. 20007.

ANTISEEN "Blood of Freaks" 7" EP autographed in band members blood! Only one copy available. There will be no more blood lettings (for this purpose). Send bid to: Blood, 7100 Mapleridge Dr., Charlotte, NC 28210.

BROTHERHOOD and the Accused will be on tour throughout the US from April 27th until June 10th! Comin' Correct from Seattle!

I'M SO BORED-If you want some work done for your zine (essays, etc.) Send me a topic. I'll try to help. Any northern VA punks please write! Anyone, please write: Pueblo/ 15 Whittingham Cir./ Sterling, VA 22170.

CLASSIFIEDS 40 WORDS $2

UP FOR SALE: 7 Seconds 'Skins' 7", F.U.'s 'My America' 12", White Cross 'What's Going On?' 12", Misguided 'Options' 7", (red vinyl), Lewd 'American Wino' 12", Negative Approach 'Tied Down' 1rst pressing, Misfits 'Evil' live 12" 1rst pressing, Misfits 'Walk Among Us' 1rst pressing, Latatonics 'Hunted Down 7", Gang Green 'SK8 To Hell' 7", Young And Useless 'Real Men Don't Floss 7", Lock Jaw 'Dead Friends' 7" Rejectors 'Thoughts Of War 7", Septic Death live 10", End The War Zone 7" comp, Token Entry, 'Ready Or Not' 7", Crippled Youth 'Join The Fight 7" (clear and black) Y.O.T. 'Can't Close My Eyes' 7", G.I. 'Make An Effort' 7" (clear) Looking for: Misfits 7"'s, Necros 7"'s, Freeze 'Guilty Face' 7", DYs 'Brotherhood', SSD 'Get It Away', SSD 'Kids', Project- X 7", N.Y.C. 'Together' 7", Negative Approach 7" and lots more. Send your list to: Brian Bauer, 4719 1rst Ave NE, Seattle, WA 98105.

RECORDS FOR SALE OR TRADE. Send bids and send trade and wants lists. Sale or trade: Minor Threat "In My Eyes" 7", Freeze "Guilty Face" 7" Misfits "Bullet" 7" (black vinyl), Flesheaters "Disintigration Nation" 7" (I have a regular and test pressing), GI "Make an Effort" 7" (test pressing), Big Black "Rema Rema" 7", and lots more. I will trade for or paly cash for" Heart Attack 7", Mad- both 7"ers, Zero Boys 7", Really Red first two 7"ers, Fear first 7", Dicks "Hate Police" 7", Big Boys "Frat Cars" 7", Big Boys "Towel" 12", Toxic Reasons "War Hero" 7", Offenders "Rocking" 7", Crime first two 7"ers, Flyboys 7", Rotters "Whales" 7", Dogs "Slash" 7", Terveet Kadet "Aareton Joulu" 7", Stimulators "Machine" 7", Germs "Lexican Devil" 7", Pagans "Six and Change" 7" Negative Trend "Mercenaries" 7", Kaaos "What" 7", Fix "Vengance" 7", Urinals original 7"ers, Freeze "Tourists" w/sleeve, Plugz "Slash" 7". Write to: Anthony, PO Box 151244, San Diego CA, 92115.

VIDEO! I have over 400 shows available! Punk, Hardcore, many rarities! Too many to list here! So send SASE for list! Available in PAL or NTSC! video conversions done also! Peter DeMattia/8 Hadon Road/Hewitt, N.J. 07421/ USA/201-853-4420.

WANTED: PEOPLE INTO TRADING live tapes of straight edge, ska, rap and go-go. Drop me a line. Chris, Suite 130, 6006 Greenbelt Rd., Greenbelt MD 20770. PLease anything by 24-7 Spyz. Atttttenttion. If Dave from Gwar or anyone from Gwar I would like by video. Coming soon new demo from Elegent Mess.

"DAGGER" TAPES seeks strictly hardcore bands to be on next cassette compilation. Speedcore bands also welcomed. Bands send studio quality demos only. Dagger Tapes, PO Box 18152, East Hartford, CT 06118.

DON'T BE A BAD TOAD, read it! Issue #1 out now with Majority of One and Bludgeoned Nun interviews, plus other zine stuff. Hey Wally, it's free!! Write to: Bad Toad, PO Box 6431, Champaign, IL 61826-6431.

FLESHBATS - "Pure Flesh For Stomach and Mind" 7-song cassette. Refer to MRR #63d for review. $4.00 ppd. Watch for new tape out soon! Fleshbats, PO Box 1849, Dayton, OH 45401.

22 YEARS OLD french punk-rocker planning a trip to the United States in '89(summer). I'm seeking contacts and places to stay (I'm especially looking for somebody who could help me out in NY). Please contact: Laurent Rivenc, 11 Rue de Champagne, 25 000 Besancon France.

WANTED: BANDS for compilation cassettes. We're looking for all forms of underground music (Punk, Hardcore, Ska, Industrial, etc.). Send demos and live recordings (Please include lyrics if possible) to: Jerky Treats Records & Tapes c/o Tim Posey, 119 Wrightson Ave., Spartanburg, SC 29301.

UP FOR TRADE: Rudi Peni 7", all Discharge 7"s, Antisect LP, Social Distortion mainliner 7", Double O 7", S.O.B. "leave me alone" 7", Crass 7"s, Crude SS 7", C.C.M 1st 7", Negazione 7"s, Together 7" compilation, Germs "What We Do"... 12", Husker Du 7" bootleg, Sham 69 7"s, Ruts 7"s, Infest "Slave" 12" colored vinyl, SSd 1st LP, & lots more! Wants: Deep Wound 7", S.N.F.U. 7", Naked Raygun "Basement Screams" 7", F.U.s "My America", Toxic Reasons "War Hero" 7", Dischord 7"s, & more. Send your lists for mine. Guaranteed reply! Grant Dow, Via Collinetta 10, Ch-6612, Ascona, Switzerland.

JEFF, BILLY, CHAD, MERI, ERYKA, STEPH, my 'Kato kids (you know who you are), Joe, Chip (the god of hellfire): thanks for helping me with my rough times. No more - I promise! Visit two harbors and me soon! Leah.

CRASH COURSE TAPES! "Temporary Loss of Self Control" compilation, 14 bands, 60 minutes $3.00pp. "No Apparent Reason" compilation, 21 bands, 90 minutes. "Faceless Crimes" compilation, 13 bands, 60 minutes, $3.00pp. Send to: Dave/ 16550 Cederama/ Mt. Clemens, MI 48044.

LOOKING FOR LIVE TAPES/and or old recordings of Articles of Faith, also live Embrace and S.S.D. tapes. Will buy or trade. Write to: Mike/3140Crown Point Drive/San Diego, CA 92109.

IF INTERNATIONAL HC IS WHAT YOU want International HC is what I got! Yessiree, at cheap prices too! I have Axegrinder demo, Rudi Peni live, Oi Polloi demo all for $2.65 ppd. Conflict live for $3.65 ppd. Plus tons more international demos & live stuff. Send SASE for list. Write desperate Attempt/ 5510 E. Winston Dr./ Indianapolis, IN 46226.

ANY OF YOU US OR EUROPEAN BANDS want your stuff distributed internationally at cheap prices?? Then write me!! Send SASE if you can. No nazis or capitalist, unprincipled "punk" bands need not bother. Write: Desperate Attempt/ 5510 E. Winston Dr./ Indianapolis, IN 46226.

H.C. TRADERS I'm looking for people to trade tapes with. Bands I'm into include: Gorilla BIscuits, Underdog, Void, Insted, Bad Brains, Supertouch, Absolution. Your list gets mine. Write: Joe W./16200 Julie Lane, Laurel, MD 20707.

I DON'T WANT ANY MISFITS 7"ers or the Screaming Wombats From Hell, Ethiopian pressing or Nancy Reagan-shaped vinyl. What I do want is people to write to, especially outside the U.S., who just want to write and maybr swap music (as opposed to records). Anyone interested reply to: Elayne Fletcher/ 4252 N. Keystone #3N/Chicago, IL 60641/ U.S.A.(I know a bit of Spanish.)

DROP KICK FANZINE needs your help. I need people from around the world to help distribute by fanzine. The issues are free so it will cost you nothing. Issues deal with animal rights and other horrors of the world. Issue 4 is out, interview with C.O.C. Contributions needed. Write to: Drop Kick, 11565 Downey Ave. #3, Downey, CA 90241, USA.

MY RULES PHOTOZINE "the one and only issue" from 1982 as advertised in Max R'N'R #70 March '89 is still available and will be until you see a classified in this magazine saying it is not. So if you would still like a copy send $5 ($6-foreign) cash or U.S. postal money order only (no other money orders or personal checks of any kind will be accepted) with your name and complete address written legibly to: G.E.F./My Rules, P.O. Box 1169, Madison Square Station, New York, N.Y., 10159 U.S.A. Thanks again.

ACID BATH demo $3 ppd., liner notes, 20 min., homemade cover. Send for list of records, tapes, mags, books. Radioactive, PO Box 1108, Kenosha, WI, 53141. Sale; Libido Boys "Malicious Hooliganism", "swiz down" Operation Ivy "Hectic" Brand new 7" $6.50 ppd. thru May.

FOR SALE: Anti Pasti "Four Sore Point..."7", "Let Them Free" 7" (red vinyl), Frantix "My Dad's A Fuckin Alcoholic" 7", Fix "Jan's Room" 7", Chaotic Dischord "Never Trust A Friend" 7" & "Fuck The World" 7", Peace Corpse "Quincy's Lament" 7" (marble vinyl), Stukas Over Bedrock "Life Like Yogi" 7", Necros "I.Q. 32" (9 song 7"), Malefice "Overboard" 7", Sick Pleasure" Speed Rules" 7", Discharge "Never Again" 7", The Expelled "No Life, No Future" 7", "Noise From Nowhere" (7"comp.) (red vinyl), Snot "Slaughterhouse" 7" (blue vinyl), Stalag 17/RAF Punk split 7" (500 press), Urban Assault 4 song 7", Southern Death Cult "Moya" 7" (first US press), Subhumans "Reason For Existence" & "Evolution" & "Rats" 7", Declino 7", Leather Nun "Primemover" 7", Partisans "police Story" 7", Law & Order (12 song 7"), Icons Of Filth "Brain Death" 7", Poison Idea "Pick Your King" 7" (blue vinyl), Sex Gang children "Mauritia Mayer" & "Song & Legend" & "Into The Abyss" 7" & "Beasts" LP (Japanese press), White Pigs "Evil Stalks The Innocent" 7", Killing Joke "Psyche" & "Chop Chop" 7", Siouxsie "Slowdive" & "Dear Prudence" (gatefold) 7", Vice Squad "Out Of Reach" & "Resurrection" & "State Of The Nation" 7". Send bids to: Unseen Productions c/o Steve O'Bannon, 17611 Allien Ave, Cleveland, OH 44111. They're going fast!

WANT: Minutemen "Joy" EP, any live Minutemen or Firehose stuff, Minutemen or Firehose flyers. Have: Desperae Teenage Lovedolls video, that cult classic itself, in great condition. Stan Smith, 3434 Blueridge, Abilene, TX 79605.

DISDAIN ZINE needs your help with scene reports and editorials. Anybody who helps out will get a free copy. We also need getting it distributed, so if there are any cool stores near you send us the addresses. Glen; 156 Greenhill/ Longmeadow, MA/ 01106.

I'M A 19 year old female interested in corresponding with people everywhere. I'd especially like to make contacts around San Fransisco. I'll be moving there around Aug./Sept. All letters will be answered. Write: Meech, 4101 "W" St., NW, Apt. 201, Washington, DC 20007.

FOR TRADE/BIDS: Die Kruezen "Cows", Misfits "Bullet", Molesters "Plastic", False Prophets "Good Clean Fun", Undead "9 Toes", Stupids "Violent Nun", BGK "White Male", Chaos UK "Burning Britain" plus some foreign. Wanted: Misfits "Horror Biz", Damned "Stretcher", Glenn Danzig 7", Lama "V. Paskaa, Shake "Gamma Men", Stranglers "Peaches"(pic) plus others. Sluggo Jr., 3513 Barkley Dr, Fairfax, VA22031. (703) 280-2910.

CLASSIFIEDS

40 WORDS $2

I'M PUTTING TOGETHER an international contact list. Anyone who wants to be included or has information to include, your response will be appreciated. Everyone who helps will receive a copy. Others who want one send a stamp or IRC. Write: Dee, 4101 "W" St., NW, Apt. 201, Washington, DC 20007.

GAY COMMUNIST looking for penpals, or any large males with a fetish for batman. Into peace, vegetarianism, and G.G. Allin. All letters answered. I'm willing to understand you. Write: Pat Noonan, 60 Freeman St., Quincy, MA 02170.

I COLLECT poetry, stories, and art. Please send contributions. If you like, may be printed or used for lyrix. Into sick fantasies, politics, horror, Beat generation, prose, nonsense, anything. Send .50 for a zine or free with contribution. Radioactive, PO Box, 1108, Kenosha, WI 53141.

FRACTURED YOUTH "March of the X" straight-edge punk demo for sale ($3 ppd. or $1 and a blank tape) or trade (your demo, compilation, zine, 7", bootleg). CJ Carey Jr., 165 S. Wyoming, Hazleton, PA 18201-7061.

BEASTIE BOYS "Rock Hard" 1983 Def Jam 12" needed. Also NYHC Revelation 7" needed. Also would like bootlegs from DK's, Minor Threat, Y.O.T., Chili Peppers, or Violence. Only want good condition copies. Chris Nesti, 12 Colvin St., Brokton, MA 02401.

BANDS Paying gigs inbetween Chicago and Milwaukee. Punk, funk, horror, metal, new wave, reggae, or any other kind of band, send demo or record to POB 1108, Kenosha, WI 53141 or call 414-654-6210.

FOR TRADE: Negative Approach EP, Meatmen 2nd EP, Necros - IQ 32 EP, Process of Elimination - comp EP, Black Market Baby 7", False Prophets 2nd 7", Terveet Kadet "Aareton Joulu" EP, "Kadet Souojelee" EP, Riistetyt EP, Unicef EP, etc. Lots more rarities...Ari Heino, PO Box 545, 40101 JKL, Finland.

WANTED: Heart Attack 7", Bad Religion 7", Red Rockers 7", Fix 1st 7", Offenders 1st 7", Toxic Reasons 1st two 7"s, Big Boys 1st 7", Germs 7"s, Fear 7"s, Eat 7"s, Accident 7"s, alcoholics 7", Vains 7", A.O.D. 1st 7", Worst 7", Koro 7", etc. Send trade lists. Ari Heino, PO Box 545, 40101 JKL, Finland.

ENGLISH PUNK 7"ers 1977 to 1983 500 different, Damned, Adverts, etc. to GBH, Discharge, Varukers, etc. Trade for US hardcore 7"ers 1980-1983. Bad Brains, SOA, Necros, Minor Threat, etc. Gaz, 5 Oakenbank Cres Lowerhouses, Huddersfield West, Yorkshire, England, HD5 8LQ.

TO ANYONE who would like to trade early eighties British punk singles for any American hardcore/thrash singles or tapes, send for list to F. Dawson, 9 Oakenbank Crescent Lowerhouses, Huddersfield, West Yorkshire England, HD5 8LQ.

HEY! 23 year old male tired of an empty mailbox seeks correspondence with anyone, male of female into hardcore, cartoons and anything else interesting! Write to John! 911 2nd Ave. #6, San Bruno, CA 94066. Hello Bueu and Viktoria!

GUITARIST AND VOCALIST seeks drummer and bassists for 3 chord punk rock band. Influences old D.R.I., old C.O.C. and any old English band. Downey, Long Beach CA area. Call Frank Rivera (213)923-9772.

SAMARX - TAPES is still looking for bands to be issued on our international comp. tape. Don't miss your only chance to become famouns and send a tape and a page of artwork/information/ whatever to: Samar Kraidi, Wupperstr. 80, 5000 Köln 40, W. Germany.

WANT: FU'S "America", SSD "Kids" and "Get It", DYS 1st LP, 7"s: Antidote, AOF, B. Religion, Kraut, Deep Wound, Iron Cross, Necros, Neos 1st, SNFU and much more. I can trade or I'll buy...mostly European records for trade (also Germs stuff!) Charly Weisauer, Jainzen 37, 4820 Bad Ischl, Austria, Europe.

JOE STRUMMER, Rock Against the Rich UK Tour t-shirts $10 including airmail postage from: PO Box 467, London, E8 3QX, England. Also extra large tour posters $2, "I Hate Yuppies!" t-shirts $10. rock against the rich!

NAUSEA FROM NYC needs a drummer with lots of talent, power and experience. Music varies from mostly punk to jazz, blues, and reggae influence. Into animal/ human liberation, equality political and social awareness, anti-oppression/anti-war/anti-racist. Not into images, commercialism or indocturnation. Contact: Nausea, PO Box 20114, Tompkins Sq. Sta. New York, NY 10009.

PEN PALS WANTED from around the world. 19 year old punk into Crass, Conflict UK, Metallica, animal rights, and all other music. Write to Frank Rivera, 11565 Downey Ave. #3, Downey CA 90241, USA.

CHRISTIAN HARDCORE! We're not trying to preach, but won't you listen to what we have to say? Studio quality, professionally duplicated tape entitled "Nothing to Hide." Send $4 to Goon, 225 Oakcrest Ln., Pittsburgh, PA 15236.

CULT OF THE DEAD COW brings you killer original tees and stickers. Impress the neighbors! Send S.A.S.E. for catalog with zillions of original designs: cDc communications, PO Box 53011, Lubbock, TX, 79453.

TAPE TRADERS - Please write! I have live and demo from DYS, Germs, SOA, Black Flag plus lots more. Also trade records. Your list gets mine. Issue #1 of Prodigy fanzine out soon! Justin Logan, 109 Rhum Place, Garner, NC, 27529.

HOT BI-MALE alternative type from Mpls. seeks similar to go to shows, have fun, and be friends with. Alternative types please answer, I'm lonely. Girls can answer too. Send photos (if possible) letters, or whatever to: PO Box 33263, Minneapolis, MN 55433.

HARDCORE THRASH punk tapes trade for your hardcore thrash punk tape, demo, EP, LP nearly 1,000 tapes available your list for mine. Gaz Dawson, 5 Oakenbank Crescent Lowerhouses Huddersfield, West Yorkshire, England HD5 8LQ.

LONELY, DEPRESSED 16 year old pacifist, vegetarian female into DK's Fugazi, Anhrefn, Lard, Goth and indie bands would like to correspond with anyone, anywhere. If you want to change the world, write: Louise, 28 Crichton Road, Carshalton, Surrey SM5 3LS, Elgland.

AUCTION. Agnostic Front, AOF, Bad Brains, Big Black, Straight Edge Gems, Dickies, Fix, SSD, Misfits, Touch and Go, Dischord, Revelation rarities, etc. Please send stamps. For huge list. Tony Brummel, 5036 N. Winchester Apt. 2, Chicago, IL 60640. (312)878-2528.

TRADE: Heresy (Thanx 7"), The Sleepers (7"), The Sleepers (Mirror Theory 7"), Specials (Do Nothing 7"), The Selecter (7"), Cleveland Confidential (7" with Pagans, Impalers) etc...Want: Minor T, SOA, Necros, SSD, Misfits. Send your list to: Hans, Pasionistenlaan 41, 8500 Kortrijk, Belguim. Only serious people.

WANTED: BANDS to appear on comps. If interested please send tapes, lyrics and any other info. All bands who appear will receive free copies. All material will be used. Hot Cumm Productions, 8223 Wysong Drive, Indianapolis, IN 46219

DURING THE RECENT European Tour of Youth of Today, Project X played two radical shows, both of them in Belgium. :Do It - fanzine presents a crazy C-90 live tape, featuring both Project X shows (one recorded in the pit!!!.) and also Youth of Today's best European show, in Aalast, Belgium, recorded with the PA system also. Each tape is a Sony chrome UX90 and comes with a free copy of :Do It. $4 Europe, $5 in the USA, by air!!! Eventual proceeds will be donated to a worthy cause. Write today: Edward Verhaeghe, Kerkstraat 1, B-8720 Kuurne, Belgium, Europe. Just Do It.

RAIN ON THE NATION, Wind of change needs #s of clubs in your town! Also Rain EP is $3, and way cool shirts are $8, send for a shirt to help us out! S.A.S.E. for tour info. See ya in the summer, Wind Of Change, 935 W. Olta, Mesa, AZ 85210.

THIS SUMMER I'm going to be travelling all over the US and Canada. If anyone could help me out with info on their area and/ or a place to stay, please let me know. I would greatly appreciate it. Jody, 5454 Hyacinth, Cincinnati, OH 45248.

GREETINGS! Lonely 18 year old male would like to hear from other lonely people. Into music like: Rollins Band, Soulside, Descendents, Government Issue. Also into Gumby and horror films. Please write to: Ron, 10840 256th Ave., Trevor, WI 53179.

WANTED! Videos of Government Issue, Fugazi, Verbal Assualt, Descendents, and SNFU. Have stuff to trade. Write or call: Ron, 10840 256th Ave., Trevor, WI 53179. (414)862-6880.

LETCH PATROL FANS, Panch here again, forget what I said before, send the Letch Patrol all of your money, they may lag, buy they're cool fellas. They've got some really way-gone hardcore t-shirts too. Stinky Panch.

HEY, I WANT JAPANESE hardcore/ thrash tapes, Ep's, flexi's Lp's, anything by Sic, Rose Rose, F.V.K., Mink Oil, Don Don, Lip Cream, SOB, Outo, Up Fuxx, Rustler, No Class, Nightmare, Innocents, Gil, Gauze etc...Gaz, 5 Oakenbank, Lowerhouses, Huddersfield, England HDS 8LQ.

WE NEED CONTRIBUTIONS bad!! Help us start Corozine #1. Send articles, scene reports, show reviews. Artwork, etc...We print everything that's cool! Of course, you will be given proper credit. The 'zine is done in French but all the English material will be neatly transcribed. Punk, hardcore, thrash bands. This is it! Send your promo stuff for a guaranteed and positive review. Keep on rockin'!

SEE WHAT THE PMRC FEARS! 1 hour video covering underground rock bands and clubs. Live footage of EX Voto, Gothic/ punk rockers. $15.98 check/ money order to XTV, P.O. Box 1400, Burbank, CA 91507.

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